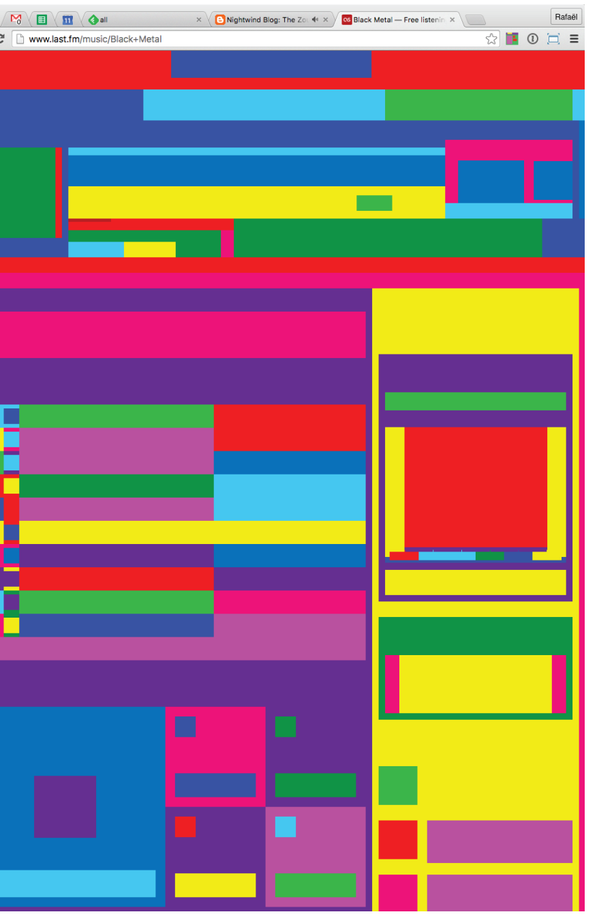
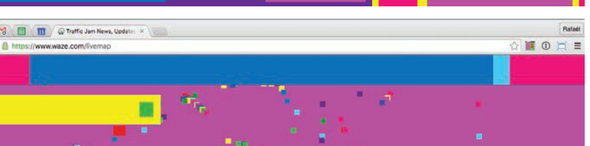
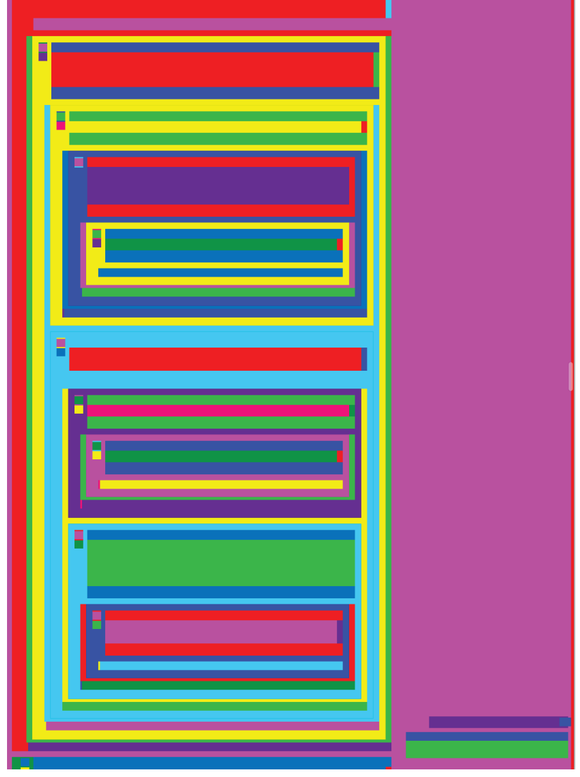
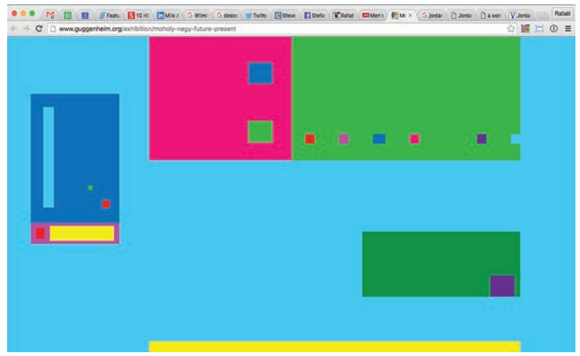
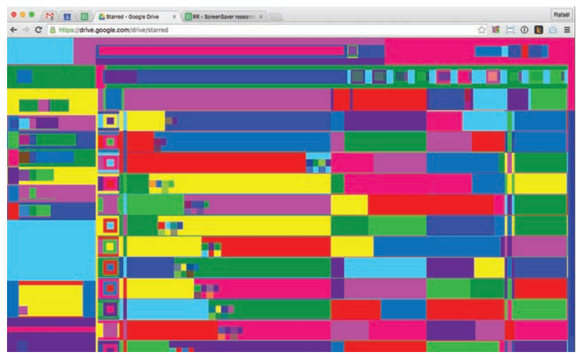
FROM DADA to DATA

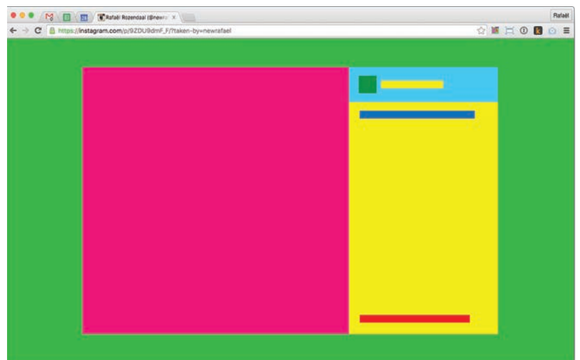


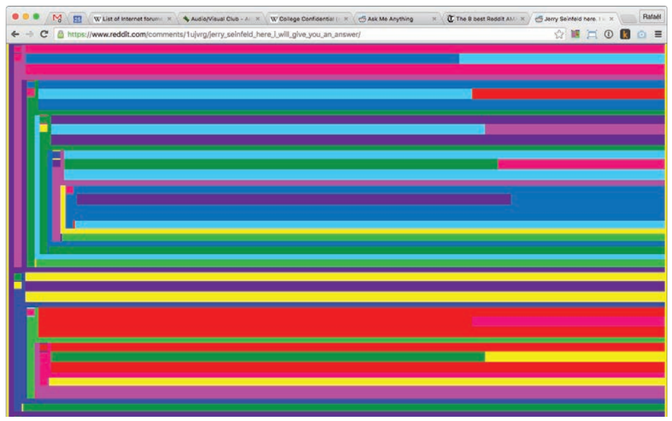


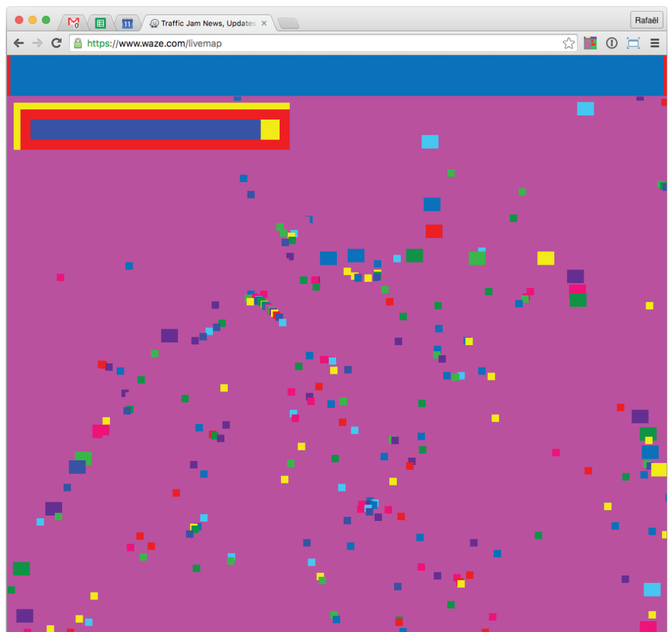


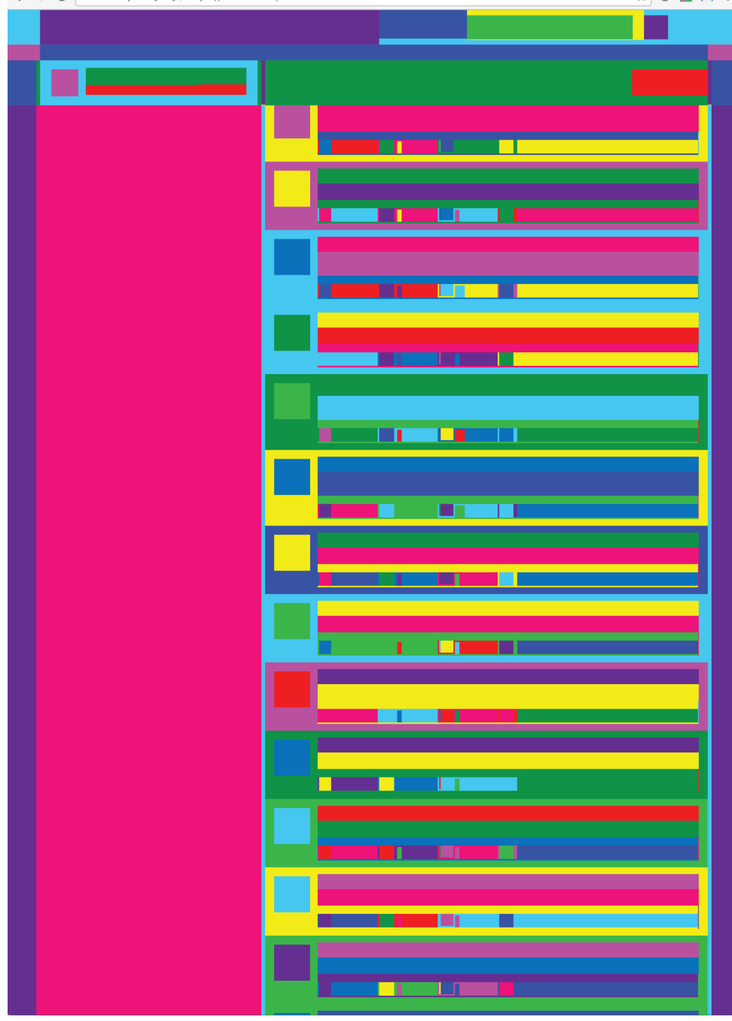


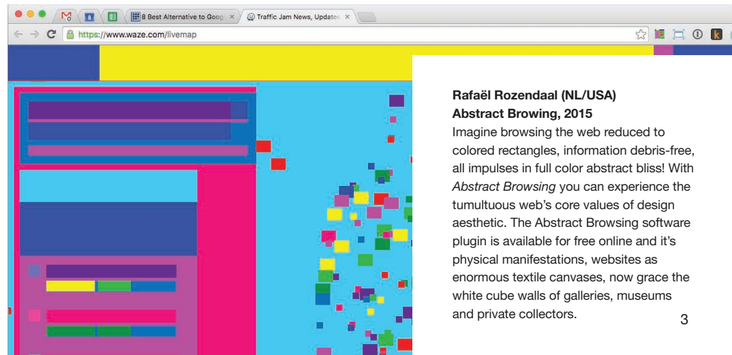












Rafaël Rozendaal (NL/USA)
Abstract Browing, 2015
Imagine browsing the web reduced to colored rectangles, information debris-free, all impulses in full color abstract bliss! With *Abstract Browsing* you can experience the tumultuous web's core values of design aesthetic. The Abstract Browsing software plugin is available for free online and it's physical manifestations, websites as enormous textile canvases, now grace the white cube walls of galleries, museums and private collectors.

RAFAËL ROZENDAAL
Abstract Browsing
IMG 02

TEYOSH
Attention Spam
IMG 20

MIEKE GERRITZEN
From Dada to Data
Introduction
TXT 04

JOS DE MUL
Theo van Doesburg 2.0
What is Data?
TXT/IMG 23

The Dataïst Manifesto
From Dada to Data
TXT/IMG 06

SOENKE ZEHLE
Data Discrète
TXT 24

ARAM BARTHOLL
Point of View Project
IMG 09

MICHAEL ERLHOFF
We don't need know
thought control
TXT 26

H.M. VAN DEN BRINK/MIEKE GERRITZEN
The Art of Money
Correspondence
TXT/IMG 11

BRUCE STERLING
Why is that corpse so
exquisite?
TXT/IMG 27

MAX DOVEY
Silicon Voltaire
TXT 14

AYNOUK TAN
Nobody here, except me
TXT/IMG 28

DONATELLA DELLA RATTA/GEERT LOVINK
Journey to the Unconsious
TXT 15

JO CAIMO
Sunstream TV
IMG 30

WARD JANSSEN
Data Ice Age
TXT/IMG 16

MICHEL VAN DARTEL
The Cloud is full of Dada
TXT 31

NADINE ROESTENBURG
Get zero debt or die trying
TXT 17

GEERT LOVINK / MIEKE GERRITZEN
Design needs an operation
TXT/IMG 34

CONSTANT DULLAART
DullTech™
TXT/IMG 18

SEBASTIAN OLMA
Up and down the
rabbit hole
TXT/IMG 36

SARAH SHARMA
Letter from mommy and
Big Data
TXT 19

TOOBA SHAHRIAR
TED Therapy
IMG 38

PETER LUNENFELD
OB00110101 to 011001
TXT 39

ROSA MENKMAN
We Know Too Much
TXT/IMG 39

MICHAEL MANDIBERG
Dada Manifesto 1918
Automatic translation
TXT/IMG 42

ERICA SCOURTI
iPhone reminders
IMG 43

RUBEN PATER
Whole Net Catalogue
IMG/TXT 44

BENI BISCHOF
IMG 45

MCKENZIE WARK
RetroDada Manifesto
V.1.1*
TXT 46

FROM DADA TO DATA

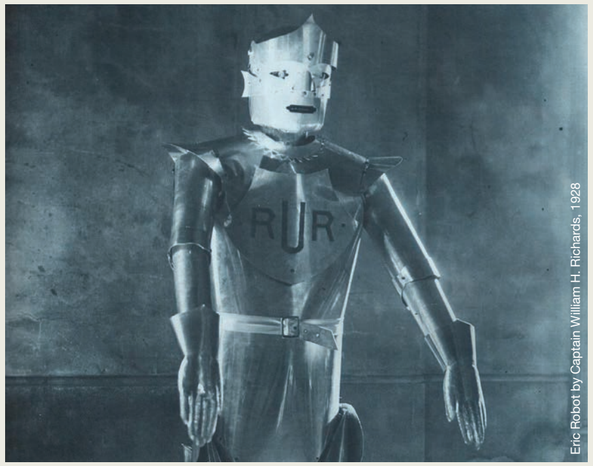
FROM DADA TO DATA

By Mieke Gerritzen (MOTI/The Image Society)

This is the special edition of the Visual Culture Paper on art in the age of data. One hundred years ago, at the time of the Dada movement, the earth was home to some 1.8 billion people. The counter now stands at over 7 billion. This explosive growth of the world population has clear consequences for society. For the more people there are, the more ideas, the more knowledge, the more things -- the more data! But views diverge on what 'data' actually means. There is something ambiguous about data: on the one hand it represents actual facts, what we know for sure; but at the same time it forms a kind of intangible reality that hides in 'the cloud', as we say nowadays. Because we cannot see this cloud and therefore can't really get a grip on the data concealed there, the whole atmosphere surrounding data becomes rather mysterious.
We are data.

The past is data, the future will become data. Data is order and data is chaos. That data triggers our imagination is a good reason to link data to Dada. And then it's not just the linguistic similarity that reinforces this connection; it's also the realisation that both Dada and Data are impermanent. We know that Dada had a strong connection with art, that it was a non-movement that occurred at the start of the systems driven world we inhabit today, surrounded by computers. And we know that Data is a consequence of that systems driven world. Dada wanted to derail the march of progress and to forget about the past. Data proclaims a future so massive that we can no longer say with certainty that humans will remain the most important beings on earth. In 30 years' time we'll have 2 billion people more, with all their things and images, or data. And what about art? What is the future of art? The human being is merging with the systems it created, and that process might well turn out to be the biggest work of art ever.
We are Data.

This magazine starts with a provocative manifesto that primarily challenges our creativity. After all, in 2016 we are still normal people with creative minds who like to express their own style, their own languages and fantasies, opinions and ideas. Although the influence of the systems has become palpable in artistic circles and networks, the artists, writers, thinkers and designers who contributed to this magazine seek to cling to their autonomy. They demonstrate the first manifestations of the merging of man and systems, but also point out interesting *crashes and glitches*; bumps in the road that can transform into artistic highlights. For now, we juxtapose the raw chunky data with facts and lists. The data contained in this magazine were conceived, processed and copied by people.
For people make data, and data makes people.
We are Data.



Eric Robot by Captain William H. Richards, 1928

This publication is initiated by MOTI, Museum of the Image in collaboration with Avans University of Applied Sciences (centreforartanddesign.org) and The Image Society (imagesociety.nl)

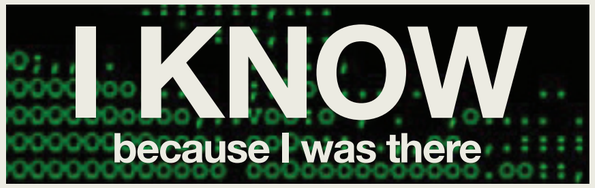
MOTI motimuseum.com
IMAGESOCIETY.NL
akv|stjoost
avans hogeschool

Salvador Dalí and Coco Chanel, 1947

THE DATAÏST MANIFESTO 2016
AND WHAT ABOUT AESTHETICS?

PROLOGUE

In 1916, Dada made aesthetic practice relevant again. The Dadaists – I was one of them – reinvented art by inventing avantgarde. We threw Cubism, Futurism and Expressionism into a melting pot in order to forge weapons against war and boredom. Dada was a true Art of Impact. We Dadaists moved the world forward by pitting a creative delirium against the contemporary orgy of destruction. We used art as a means of disruption. Aesthetic practice for us meant searching for an alternative future. This was the meaning of avant-garde: finding new ways of posing the question: 'Where do we want to go from here?' I know because I was there!



Beneath the Cabaret Voltaire, there was a rabbit hole. Tsara took the blue pill, Jennings and Ball took the red pill. I TOOK THE THIRD PILL. I fell right through time. A quantum rabbit hole. Spitting me out on the other side of a one-hundred year time block! I get it now: I fell from Dada to Data! I am a Dataist now. It takes some getting used to but I am beginning to understand your world. And the absolute necessity for a Dataist movement!

In 2016, Data are flooding your senses with high-speed inertia. You say: Disrupt! Disrupt! Disrupt! Yet, does disruption lead to the future? What happens once the upgrade becomes the surrogate of the new? Can one upgrade into the future? Or are we caught in a data cloud? Listen, redoubling the world for the sake of surveillance and profit is not 'change'. It's running in circles. And what about Aesthetics? Drowning in zeros and ones?! Increasingly, you're becoming aware of this. And once again, you're turning to art. And to design as well. 'Dream me a new economy!' demands the creative industry. 'Dream me a new society!' demands the political activist.

Yet how can art and design save you today if they can't even save themselves?
Do not despair! I've come to help! Look at me! Dataism is the answer! A Neo-avant-garde! More avant than any garde could imagine! Dadaism challenged the decadence of bourgeois art. Dataism needs to challenge a decadent system generating data-driven simulations of artistic value. A bastard child of a-politicial politics and commercial aspirations conceived in a shabby neoliberal trailer where it leads its sorry existence in front of a TV-set watching nothing but best-practice shows.

This is the Dataist Manifesto. Written by the Dataists of 2016. Me and my algorithmic comrades – real and/or imaginary – proposing the ultimate guidelines for a possible future. The Dataist future. These guidelines are functional if willing to abide by them, necessary if willing to recognize their transgressive purpose, perfectly applicable if adopted with clear and consistent thought. And they should be discarded as soon as possible for a better set of guidelines!

UN-SYNC YOUR LIFE> TECHNOLOGY IS NOT A RELIGION> DON'T UNPLUG, UNFOCUS>

Dada was a flight from a point of no return for artists and intellectuals. Dataism tries to elicit a somewhat analogous reaction to a state of society that many of us experience as restrictive. Life under conditions of Big Data turns populations into herds. Communication and social interaction degenerate into Big Data commodities. Lifestyle has become the new process of production. Previously a management obsession, productivity now defines the human condition. There is no escape from being synchronized, cloud-updated and auto-shared. Can we resist technology? It is part of our life. And yet, there are choices to be made!

DON'T DESIGN THE FUTURE> KEEP CALM>

Designing the future is the mantra of creative innovation: a discursive hamster wheel creating nothing but hot air and ideological rodent farts. Its values are archaic, its 'products' go straight into the museum. Making the world a better place. What a joke! Who would want a bunch of Muppets to design one's future? If you want to be a designer, run away before you contract their ideological disease! Think ahead, be thrifty, but don't fall for their mixture of infantilism and hyperbole! Design as world's magical solution machine? What Design Can Do my ass!

3D PRINT SOLUTIONISM? THOU IST ORACLE!> GAME ON>

There is a general misconception about the role of the designer. He or she has been given the role of a comprehensive oracle. In today's messy everything that is quite a task. We could debate whether the designer is up for it. We could also debate whether such Uber-tasks should be assigned to anyone in the first place. Designers are expected to be critical, analytic vigilantes of society in its ever-evolving state of debris, hopeful for improvement. What are the tools? Visualizations! Great. What Buckminster Fuller failed to achieve, today's mediocre design 'thinkers' will easily surpass. Isn't that a bit Uber-optimistic? Design, think, analyze, strategize, duh. Fact-check your outrage. It might not be yours.

NO SHARING

DON'T BE A START-UP> INFILTRATE THE BUSINESS BONANZA>

Dadaism had an axe to grind with bourgeois culture. Dada and Anti-art was invented as a new means of class struggle. Shocking the establishment by throwing nonsense at their posh bastions of high culture as an act of artistic liberation. A noble act for any artist. The contemporary artist is an entrepreneur. Where's the nobility in that? The artistic entrepreneur is always on the verge of being a redundant. Make your elevator pitch! But wait. No! Don't do it.
Do the opposite.

DON'T ELEVATOR PITCH> BE SHY AND SOFT SPOKEN, PHYSICAL>

The personal catchphrase radiates ambition and tongue-in-cheek self-deprecation, humble and charming, is over. The elevator pitch of ambition, eloquent, rehearsed, numbs the senses. It's like PowerPoint in person, hellishly impersonal and however informative, outrageously efficient. Learn to mumble, crawl and take the long route, inefficiently! Not for lack of ambition, just to break the mold of expectation. Be gawky and gangly, stumble! Highlight your struggles, not your highlights! Be personal in every approach to anything, emotional availability for work personified! Don't brush off the effort, shrugging! When done don't summarize, it should be clear anyway. Don't share, update; just celebrate!

DON'T DESIGN FICTION> OLD ISSUES> DROP THE SCI-FI DRAMATICS>

Speculative design is all the rage. But why? What is speculation doing in a system of functionality and information. Data? Why, we have wonder and awe in spades so let's speculate our imaginary solution to bits. Global catastrophe at hand? Think big. Dream big. Don't forget the artist impression of your redemptive Sci-Fi design. When reality can be muted by design didactics, logical fallacy lurks around every corner. The NGO as startup might be a win-win for funding but in all probability it's no more than dubious rhetoric. If ancient cultural conflict and calamity would be solvable by design, they would be solved. Artsing and designing it into (someone's?) mealy-mouthed debate is lovely but frivolous fun for fun's sake. Speculative solutions are suggestions with a bad functional rep.

DENY IDENTITY AS A DATA CONSTRUCT> EMBODY DATAESQUE CONFUSION>

Our digital social constructs are nowhere near as oppressive as early 20th century class society. Or aren't they? Data has given us a nice juxtaposition. If we are data, if we are defined by the data we incessantly emit and receive, we need to first shed our digital skin. This is the condition of any artistic endeavor. Try a Kafkaesque-Dataesque makeover, even if only digitally, and relish incognito in the limelight of the social media underground.

DON'T NETWORK > DON'T BE PART OF THE DREAM TEAM>

What's more redundant in a global economy than the network? If you want to 'go glocal' do it in a way that your creative work benefits from it. Export and stay indoors! The hordes and the hopefuls are unoriginal and aim to please. Congregating in hip waddles to share and compare, they will leave future anthropologists bedazzled by their uniform willingness to shine individually. Forget the network of none the wiser, and relish in solitude!

BE UNISEX ANONYMOUS> BE THE UNNAMED OVERACHIEVER>

Little is more chaotic and pleasing than anonymous success. We pride ourselves for having shed working class uniformity when all we have done is lose the relaxing option of mass-anonymity. The Dataist realizes that digital (self)optimization is a dead end. Yet, can we turn around the logic of data? Instead of being forced to optimize one's individuality can one actually hide in data? Let's turn into unisex anonymous! Upload images of bleak concrete surfaces, impersonal and indestructible, to your Facebook cover page! Opt out of gender identification! No selfie sharing! Sharing was already boring, you should have stopped ages ago anyway. Embrace uniform everything, bleak and impersonal, not as a statement but as a tool for relaxation! Digital Xanax for the overexposed. Work under the grey veil of being at work!

INFLATE THE MAINSTREAM
DEFLATE MEDIOCRITY

DATA RIOTS

DISTRUST TED TALK THERAPY> THE MESSIAH IS NOT WEARING A MIC>

Ready for some quasi-religion in the do good, do better debate? There is little as unconvincing as well-formulated common sense. Feel function creeping up in a time-saving slogan pitch? Get ready to be duped. Yes, the biggest and brightest are talking TED like crazy. Intellectual debate has been hijacked by a pseudo-secular church of truly Scientological proportions. This is ideological gymnastics at its best and worst. Barbie meets Ken in a Soviet Palace of Culture, 3D-printing a Weapon of Intellectual Mass Destruction. Exit, now!

BE BORED> AND BORING>

So much is said, has been said, will be said daily for eternity, about peak performance in all human capacities. It takes some patience and diligence to peak for a week, a month, a year. Novelty wears off faster than the top trending Twitter belch. We must outlive the hype, i.e., the sorry expression of our social blindness to time and quality. Real difference needs time to grow. Maturation, which is creative growth, requires time. Don't be afraid of the cycle! Who's afraid of the longue durée? The time of creativity is that of idleness and procrastination, indeed otium. Let us weaponize otium, slowness, laziness. Don't update the world. Let the creative Muppets do their update-aerobics! I never promised you a Roosegaarde! Learn to do the full-on marathon and get back to us when you can! In the meantime: practice! The boredom comes in handy as a decoy for the low level of expectation while you do so.

PART WITH CONVENTIONAL QUALITY> EMBRACE HYPERVISIBILITY>

Our economy is driven by attention and visibility. Does this threaten culture? YouTube celebrities are far more visible than most up and coming art idealists. Blogs have been a threat to mainstream quality journalism for close to two decades now. But that cult of the amateur needs to be rejected. If we're talking numbers then something is to be said in favor of a new creative aristocracy. Be an art and media Aristo-Prole and rake in the views! And allow ugly ads on your site via your ad-sales-agent to mess with the aesthetics of success yet again! Get paid the ugly way, don't be a docile creative entrepreneur!

BE ANTI-AESTHETIC> BE LOUD> DON'T PLEASE>

Not anti-design, anti-aesthetics. The glorification of the clean and level-headed pretty show ponies of tomorrow's aesthetic today is dull and repetitious. The cooler-than-thou grungy take on corporate aesthetics is also wearing thin. Can it please just be text and shapes, communication and atmosphere, volume and color density? Remember to not lapse into nostalgic rehashes and reminiscences of designs beyond their expiration date. The recurring of playful Memphis winks to that past best forgotten is a freaky omen of a defiant new era of design. Let's leave retro to Etsy users and Folk art!

DISRUPT FUNCTION AND EMBRACE DRAMA> POUT, PLAY, PONDER, PRODUCE>

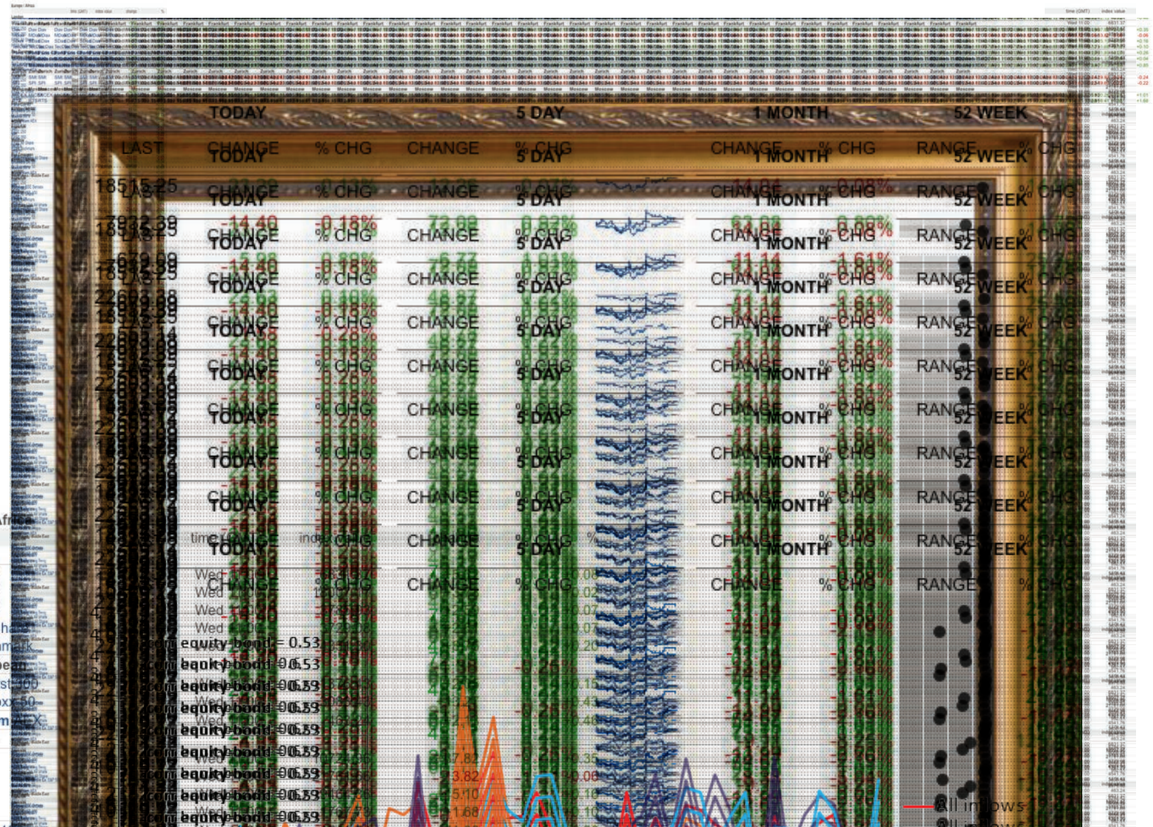
Drama in art has a bad reputation as of late. Distancing belief and finding the meta in joke is far more profitable for the artist. The dismay for dramatics in the arts is like Robotics taking over poetics. The intelligent overview, casting a cold analytical look of practicality on responsive artistic practice, is respected as shrewd and canny insight. Scrooge is far more welcome than Oliver in today's artistic discourse, with empathy and ecstasy as just archaic bubbles, mistrusted for overachieving intent. Have we come to the point where the artist is blamed for drama? Is academic, catatonic lethargy prized higher than engagement? It is time for exclamation marks and furious outrage! Drama on display!!! Introspection for displayed implosion! Visual outrage on steroids.

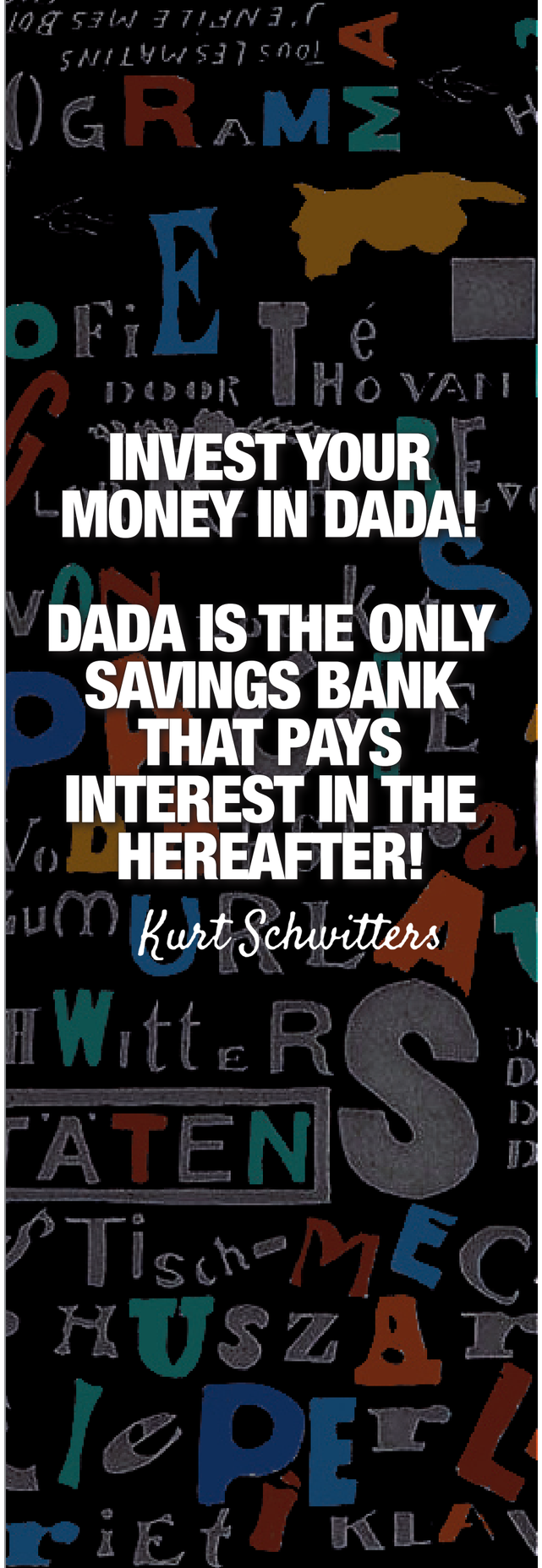
BUREAUCRACY AS LUSH LEISURE> NAP TIME IS GO TIME!>

Validity and efficiency are the keywords for a new kind of time management: a tool for relaxation and artistic enlightenment. The Romans called this otium which is the opposite of negotium, business. It's like 'daddy days' for all mankind. Let's discuss functional bureaucracy as a gift. Pen pushing, dotting the I's, blissful bureaucracy in its core to weed out the need for speed, uncover some necessary rethinking of drab dogmas of modern life. Bravoure? Why, yes! But don't plan! While you wait, shift your weight in your ergonomically warranted office attire, unbuckle if you so please, let's watch paint dry while undergoing introspection brought on by comfy fatigue. You. Have. Time. Use it well and praise the gods for this contemporary benefit of automated systems doing what they do. Feel free to recheck your thought process and take a nap.

DON'T NETWORK!

Aram Bartholl (DE), The Point of View Project @ Babycastles New York, 2015





THE ART OF MONEY, AND MONEY FOR ART

By H.M. van den Brink and Mieke Gerritzen

A brief correspondence on artistic engagement and financial interests, between Hans Maarten van den Brink (writer, former director of the Mediafonds) and Mieke Gerritzen (artist and director of MOTI, Museum of the Image, until January 1st 2017). Both are makers as well as managers in the domain of art.

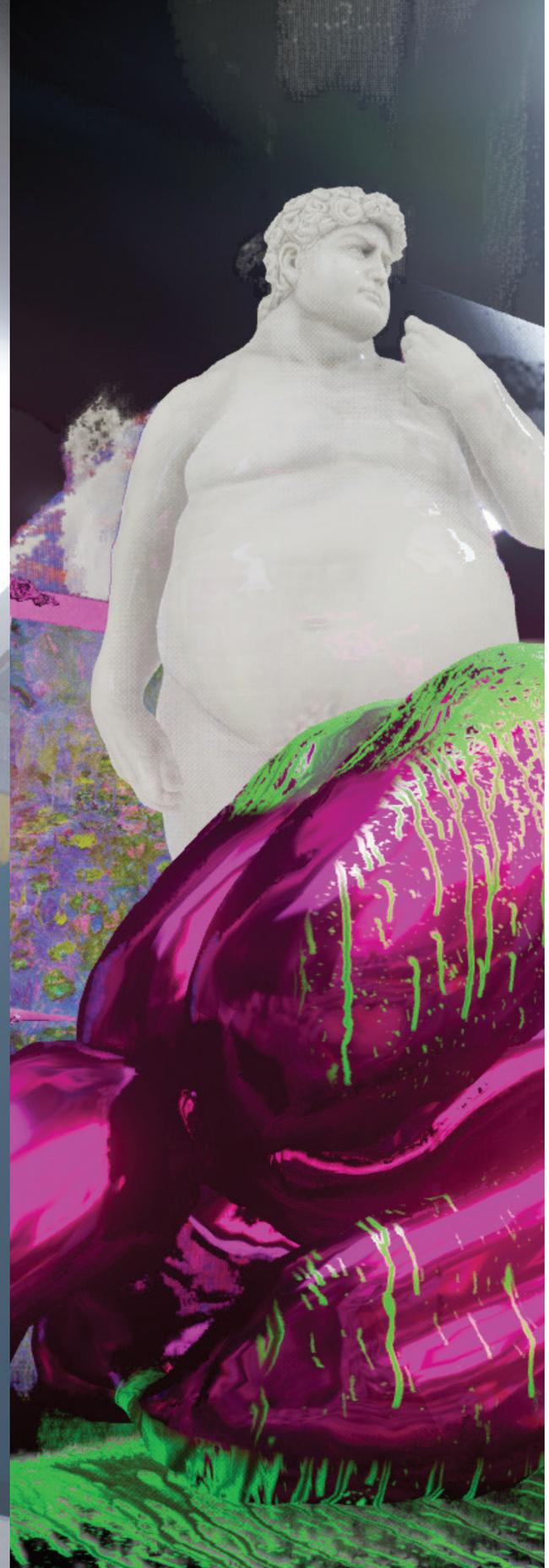
Dear Mieke,
Forty years ago, when I was nineteen years old, I saw the mega exhibition *Tendenzen der Zwanziger Jahre* in Berlin. Nineteen is a susceptible age, and I remember until today how this fireball of ideas, colours, texts, desperation, rebellion, music and much more swept over me. And it remained with me, right through the fall of the Wall and beyond the end of history – a notion I never really believed in, by the way. So from time to time I still catch myself mumbling *'Es lebe die Maschinenkunst Tatlins!'*, and see opportunities for John Heartfield in newspaper photos, and often think to myself: *'Das ist Dada!'*
For Dada represents a movement without manifesto, because the manifesto of the movement is ironic, and is for a struggle against art with all artistic means and some other means besides, so that a new art may emerge, which can be dismantled in turn.
Dada is a liberating idea. What they call a disruption, today.
Dada emerged as a reaction to the Great War and the great words of that war, when my grandfather spent three years in the trenches, to spend the rest of his life with shrapnel stuck inside his head. Dada ridiculed the bourgeois art and citizens' nationalism.
Dada moved from Zürich to Berlin to Paris to The Hague and to Drachten, where a shoe smith placed collages of found objects in the window of his workplace and where the last Dada performance ever took place, by Kurt Schwitters, with nonsensical poetry and animal sounds, barking and bellowing, for an audience of cattle traders and local officials in the ballroom of Hotel De Phoenix – today a bargain store for textile produced in low-income countries.
Dada was a cosmopolitan movement at a time when boundaries abounded, both visibly and invisibly. Since we've come to swim in an ocean of electronic data, unboundedness and disruption are no longer effective arms in the hands of the artist. Just like a fish cannot brace itself against water. Or am I wrong here?

Dear Hans Maarten,
Thanks for your exposition – and for the metaphorical question concerning fish. But I so envy you for having experienced that mega exhibition! The only Dada exhibition I ever saw was in the Centre Pompidou, in 2005. What a disappointment. My image of the non-movement Dada was that it was raw, eccentric, an all-out attempt to create a fantasy world without parallel. But the wild pamphlets, the prints and objects and other remains were displayed there in the straitjacket of proper museum conventions – devoid of all fantasy, tame and harmless. Such a bourgeois exhibition has nothing to do with Dada, and everything to do with the current state of affairs in the world of art, where collecting art works has become a favourite investment pastime for millionaires and an indispensable money-maker for museums. Art has become a toy in the hands of public authorities and private capital.
The advent of the data era seems to have escaped the art world's notice altogether. Even if the images produced by 20th-century trends and subcultures from art and protest movements have been digitised and transformed into standard software tools, ready to use as mere decoration or for advertisement purposes. Computerisation indeed has no bounds: images incorporated into the worldwide data network are reused, edited and processed at will.

Of course new image makers have emerged who are fluent in ‘digitese’ and refuse to be sucked into mainstream visual culture. But then the mainstream art world, tightly wrapped up in the grave conceptual discourse of curators and critics, refuses to acknowledge them.
In the Netherlands, this insular position of the visual arts is cultivated and presented to the outside world as an independent practice. Although eligibility for grants seems to depend on showing a socially critical attitude, no one’s making any serious statements. Nowadays what matters most is money and success, so that traditional artists are more concerned about polishing up their reputation on the international art market than producing good work.
As far as I know, Dada cared not a bit about money, and that’s something we can all take to heart. It’s time to start taking the techno-domain seriously, even without a revenue model.
That’s why the image of the fish in water seems quite an apt comparison to people surrounded by data. The often invisible yet crystal clear data constitute a mysterious form of matter – a finely wrought web which we can barely control. We are trapped somewhere in this web, and tied up to systems that seem to transform our bodies into pumping stations for circulating information. But we are the ones that keep the data waves flowing, as we click and ‘like’ and app ever more intensely. We are gradually turning into fish that do not realise that water is wet. But the new artist is keenly aware of it. He is a dataïst. Data are his material. The dataïst is unafraid of boundlessness and odd code languages. With his open, unbiased attitude, he is able to distil new meanings from the data flow. The closed traditional network of the visual arts is inherently destructive, and is slowly receding from view. Or what’s your view on the matter?

Hi Mieke,
Let’s be honest here: we’re not just swimming in data, but also in money. The Dadaist cuttings, their use of waste materials, the sound-based poetry and ready-mades were intended to undermine and ridicule the art industry and the society it was part of. But it didn’t last long. It was over as soon as their work was attributed artistic value, which soon turned into financial value. Stuck inside a frame or showcase, anti-art is immediately rendered harmless, and a commodity. In this jubilee year, respectable museums in Europe and the United States are inviting the general public in to admire all those ‘top pieces’ of the Dada movement – with all due security measures and explanatory captions. The exhibitions have been opened with high-ranking officials attending, and are sponsored by the private sector and the state.
I understand your disappointment. But it doesn’t surprise me, and it seems inevitable. Anyone determined to make art, or simply trying to live comfortably, will get sucked in. You and I, too, are part of the system, with our films and books and exhibitions. Worse yet: the hungry artist has become a worn-out cliché – who wants to play that role anymore? If only because it so well suits the state and art gallery sector: they want to invest as little as possible, and only sign up once success is practically assured.
In that respect those Dada boys, and a couple of girls, had it easy. Most of them were destitute. Not a cent to spare. The reason Kurt Schwitters liked to visit Drachten wasn’t just his artistic friendship with the shoe smith Rinsema. It was also because he was hungry. In Drachten he was fed thick slices of bread with real butter and cheese. And that Dada soiree in Hotel De Phoenix was just a means to earn a few guilders.
If I understand you well, you would most like to see dataïsts conduct themselves as artists without any claim to unicity, either for themselves or their work. After they have fished up and used their data, they cast the material back into the sea – for the next trawler or hook-and-line fisherman. They might even toss in their own creations, so everyone can put it to whatever use they please. They don’t care about any reward.
It does appeal to me, of course: that anonymous, altruistic, artisan approach. But can we really turn our backs on the temptations of fame and royalties, power and a well-stuffed purse? I doubt it. The art world is very good at taking everything that’s controversial into a stifling embrace. One of the few taboos that is still respected concerns the destruction of money. In 1994, the English pop musician Bill Drumond burned one million pounds’ worth of bank notes. Money, not received as a grant but that he had earned through music sampling. He released his hits under the band name of KLF: Kopyright Liberation Front. Not a randomly chosen name, of course.
I have all sorts of views on the matter, and I admire the gesture, but I wouldn’t do it. Even though it would be the most effective way to undermine what bothers us in today’s art world, one hundred years after Dada. But the problem is that money represents both freedom and ‘unfreedom’. It is the ultimate abstraction, and ever since the gold standard was abandoned, also a

Geoffrey Lillemon (USA, NL), Images from MOTI VR, 2015



form of data. I sometimes catch myself thinking: bankers and artists, they’re not that different.

Hi HM,
I admire your honesty, not to cover up the matter of personal gain. In the 80s I attended the Rietveld Academy, where I learned that making art to earn money was a downright shame. Money could never be the motivation to express yourself artistically. For how could a work emanate autonomy and freedom if it served a commercial goal? As a result, I spent years feeling guilty about my entrepreneurial practice. Today, however, talented artists in the Netherlands are queuing up for a place at the Rijksacademie, not least because it increases their chance of winding up in the paid visual art sector. But funding for the Rijksacademie is about to be slashed, and the sector is getting smaller all the time.
In the 21st century we need a new type of artist: imaginative autonomous programmers and artistic hackers, to help us resist the powers that dominate the internet, so that we can give more meaning to life in a media-rich society. Programming is the new painting and writing. A skill that you need to master, or at least to understand. One of the interesting aspects of these initiatives is that individual artistry is less important. People work in teams, and often remain anonymous. This deflates the romantic myth of the genius author, and puts an end to the star status of the artist. The art market cannot work without stars, as the public has been conditioned to admire them and to fork out money for them. There’s no need to burn bank notes to resist the power of money. Burning bank notes is outdated. But I don’t really get your comment on the similarity between artists and bankers …

Mieke!
To start with where you ended: I see more similarities than differences. Both bankers and artists create something from nothing; both are not held in high esteem and are often disparaged in the public debate; both regularly claim a status free of obligations with regard to society and morality – they are like politicians without party, and if they do identify with a party, then they are vilified. Still, society cannot do without them, they are a necessary evil. And the caustic criticism can convert into the highest acclaim from one day to the next. They are the very embodiment of a professional paradox, and that paradoxical nature typifies their work.
That’s how come, in these years, Amsterdam’s canal rings – the result of the 17th century collaboration between artists and capitalists – is declared a world heritage site, attracts millions of tourists, and is used to lure overseas investments; and at the same time is invoked by virtually all political parties as a symbol of everything that is reviled, of elitist self-satisfaction, as the ultimate expression of disdain for the average hard-working population.
In return for a considerable stash of cash, Rembrandt painted formal portraits of two daft rich man’s children, which the Dutch merchant spirit saw fit to sell off to foreign investors – a fine example of ‘cultural entrepreneurship’. And whereas not a single party today sees any way of diverting more money to contemporary art, this year it took no time at all to rake together 160 million euros to buy these portraits back again, under the embarrassingly kitsch marketing slogan, ‘Marten and Oopjen are coming home again’. Whoever takes a close look at the skilfully painted starched garments and lace collars, isn’t just seeing linen and paint but a massive amount of money as well.

The Pendant portraits of Marten Soolmans and Oopjen Coppit are a pair of full-length wedding portraits by Rembrandt.

Like invisible data, as you say.
It seems an excellent idea to make all those flows of money and information visible. But if you mean that every artist should now focus on programming, then I’m less inclined to agree. I do not believe in progress in art, but I do believe in change. Dataïsm needn’t destroy or replace existing art. Instead, I see it as an urgently needed expansion of possibilities; a way of looking and working that can profoundly change our view of the world and of art. Dada has been captured in a frame, but the spirit of Dada still seems highly relevant to me. Although I value iconoclasm more as a concept than an act. To me, what matters most is to break down boundaries. So with ‘concept’ I don’t mean some sterile conceptualism. Just like you, I thirst for new images and new visual creations, for narratives that change reality not just imperceptibly, but also evidently. If only because you cannot live inside an idea, and it won’t fill the belly either.
Which reminds me: how much does a text in this newspaper pay?

SILICON VOLTAIRE

By Max Dovey (GB)

One hundred years on, we find very little cultural activity that demonstrates the same audacity and senselessness as the boys dressed up in the back room of *Cabaret Voltaire.* The visual records of these absurd provocations are almost long forgotten but the disruptive potential of the avant-garde has become a regularly staged event.

Evenings at the Cabaret Voltaire would frequently end in uproar, with the unassuming audience no longer able to sit and comprehend the absurd mix of noise, sound art, anti-manifestos and confrontational performance art. It was described as 'Complete Pandemonium' and did not last for long; after just six months the core group in Zurich disbanded to spread their (anti) logic and infiltrate global art culture. Disruption does not stand still, it requires new audiences and fresh targets. Perhaps the nightly repetition of improvised chaos for such a small audience led to Dada appearing saturated, scripted and even predictable. After all, it can't be easy keeping the audience on the edge of their seats six nights a week.
When looking for groups with a similar appetite for creative destruction, I would point towards the boys in the back offices in Southern San Francisco, California. Here you will find groups of guys and girls casually calculating mobile-based experiences to cause maximum disruption to the status quo. App-based products and services, originating from Silicon Valley, attempt to undercut and replace existing market forms in what they call 'Disruptive Innovation'. This strategy is most obvious in recent 'on demand services' such as Uber, Airbnb and Deliveroo. These companies rapidly disrupt an existing market sector (transportation, hospitality, couriers) with a cheaper service that is co-ordinated via networked technology. These platform businesses are not only volatile to existing markets, they possess a similar inhibition towards traditional profit-based prosperity. Because of the way they are financed, venture capital shows little interest in monetizing their platforms but instead drowns capital investment in order to gain users, increase growth and inflate shares before getting acquired by the big three. Disruptive innovation has become the anti-art of market capitalism.

The chaotic, disruptive and destructive appeal of Dada and other movements of the 20th century artistic Avant-Garde has been adapted into the corporate business strategy of the *Silicon Voltaire.* The chaos that spawned from the small group in the back room of Cabaret Voltaire has been tactically inherited to accelerate market competition and disruptive innovation. However, this is simply in the form of its courageous, senseless spirit, and it lacks the political critique that made Dada so rich to begin with. Now the disruption of Dada plays out on the global stage, directed by a handful of entrepreneurs who carefully co-ordinate the chaos on capitalism. The question is how long we will tolerate the relentless disruption caused by technological innovation, before we, like the baffled audiences in Zurich, get up from our seats and re-claim senseless destruction for more rewarding aims.

NOW THE DISRUPTION OF DADA PLAYS OUT ON THE GLOBAL STAGE, DIRECTED BY A HANDFUL OF ENTREPRENEURS WHO CAREFULLY CO-ORDINATE THE CHAOS ON CAPITALISM.

JOURNEY TO THE TECHNO-UNCONSIOUS

By Donatella Della Ratta (IT) & Geert Lovink (NL)

CREATIVITY IS ALLOWING YOURSELF TO MAKE MISTAKES. DADA IS KNOWING WHICH ONES TO KEEP.
Sonja Bruenzel

Writing like Tzara is fun but we've left the 20th century and there is no way back. Warfare and boredom have merged on the timeline of our digital daily life. Sharing ain't no caring. The more riots and killings, the more likes. Twitter tells us it's yet another horrified Isis video turned viral, watched in the name of global awareness.

The historic Dada movement was all about paradoxes. It generated a form of expression that rejected linear logic and embraced chaos and irrationality to grasp glimpses of knowledge. Dada shocked the bourgeois common sense of time and space. But what's our agenda in this age of 'regressive modernity'? Our burnout society is driven by events and real-time presence, exhausted by tiredness and depression. It is pump and dump, pre-designed in an IKEA-like fashion. We're consumed on the spot. Today's interfaces will no longer provide us with an answer to the tough questions. Instead, we need to ask: what is the unconscious in the social media age? How do we connect with it? We cannot access our desires through our smart phones. We don't need yet another web link or share button, we need to get in touch with what is not visible nor findable within the like-share economy. We can no longer switch on the television and look at the ads. Or visit an art gallery and analyze the hidden desires in the paintings on display. Or read a novel, for that matter (no more Houllebecq). Our unconscious has become technological, swiping and scrolling, hidden in a realm that we don't see because it is too pervasive; and that we can't access because it is accessible through every sort of networked device. How can we use the un-logic logic of Dada to unveil the techno-unconscious? How we can use artistic, aesthetic forms to make apparent what we do not see anymore?.. which lies beyond the invisible coercion enabled by the sharing world of social media? Schopenhauer called it the veil of Maya. But our world is beyond representation a la Schopenhauer, and therefore much more difficult to unveil. Social media do not represent, they perform and embody our micro selves. That's why the techno-unconscious is so difficult to 'unveil'. Because it lies in the realm of normalcy and everydayness, in which why we have lost our consciousness as a class, and even as human beings. The unbearable smoothness of the everyday digital routine, its transparency, invisibility, its seductive promise to be so transparent that it becomes invisible, it becomes part of us. How do we unveil our 'techno-unconscious'? We need to start by making our digital selves less transparent and cosy, more opaque, contradictory and ambiguous. We're blinded by the Net. How can we understand its invisibility, its pervasiveness? How to see beyond this 'veiled' reality ? Is the strategy to unmask still the right one? What is left of it after the Wikileaks and Snowden revelations, if not just the anxiety of being constantly watched and classified? We ask the help of the ghost of Dada to re-connect with the 21st century unconscious and encounter our technological nature, and disclose the daily violence beyond the real existing economy of sharing. We need a word that ends and begins, which is not likeable, which creates fractures and gaps and nonsenses; where poetry and the unseen can live and prosper. A non bit; a non one and zero; a non status. A word that provokes a thousand phrases, not left in the loneliness of a thumb up-thumb down; memes that escape the blind appraisal of the likes and shares, which refuse to connect people and information. Dada selfies that escape the data logic and re-connect us with the unseen.

DATA ICE AGE

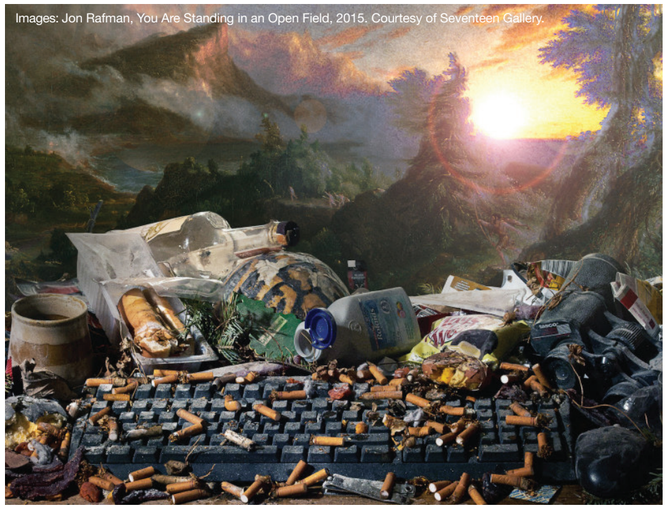
By Ward Janssen (NL)

The data universe that is our life: every day we discuss a life environment that has transformed into technological reality. We can now say with certainty that we are in the era of the digital habitat. There's so much talk about data nowadays, it has that trendy whiff of *contemporain chic*, so debatable! If only that were true.

Unfortunately, data is like a big annoying sore we all keep touching. Because we should, and because we're supposed to, we have come to distrust data and have somehow come to fetishize the menace posed by data. By huddling over the latest data dramas, we completely lose sight of the romantic, 'dirty' quality of the digital habitat. Data lacks functional impropriety, constructive chaos. At the tender age of around 25, and subsumable under a single demographic rubric or not, the data generation would seem to have waded through a highly complex battle-ground as home turf, to come to where they are today: gorging themselves on data as they swipe and like their lives away, according to whatever trend is trending. The digital environment, in a permanent state of flux, has transformed into a city-ish barren scape, complete with rapid gentrification and real digital slums. The innovative trump cards from the past have become the new ruins: *GeoCities, Myspace,* the good old Dutch *Hyves*. They bloomed and faded, existing today as nostalgic relics from the get-rich-fast days of the dotcom bubble. The time of the *Cyber-flaneur* is over. Things aren't as exotic as they were, nor as safe. No longer alluringly obscure, but boringly mainstream. The digital user has become almost as tedious as the person *IRL* (In Real Life): fun-shopping and complaining, utterly devoid of any sense of adventure. We have learnt to 'data-whine', though. From digital exhibitionism, anonymous experimentation, the era of prime time data decadence, we have now landed in trendy apprehensiveness and lazy *laisser-faire.* Having started worrying about our privacy, we've begun to point fingers at the dotcom millionaires that are spoiling the web, at the *Silicon Valley* behemoths that milk and mine our data addiction, and at the public authorities failing to regulate the arena, and thereby selling us out in return for the data capital that every government is sucking in, wilfully or not. Of course we like to dress up our lives in digital garb and have turned our new aesthetics into a genuine consumption drama. Drop-shadows and pixel perfection - digital gradients have long since evolved beyond the monitor screen. Any average H&M or Zara fashion store is a veritable display of dumbed-down digital aesthetics, but now in full colour textile print. We have learnt to love the data world as an aesthetic spectacle, and even after three years the end of the sales season is nowhere in sight. Art has a part to play as well, of course, reflecting an overall *Unheimlichkeit* through refined inside jokes, under the guise of as social introspection. Data artists appear to be cold-blooded, herd animals. In the world of art, the data era is one of glacial tongue in cheek undertones and of placid, analytical aloofness. No odor of perspiration perceptible.

SCRATCH AND SNIFF DATA.

Friction in the ultra-smooth data domain or at least a bit of dubious amateurism in the digital margins of the web – it would be a relief. The mainstream internet sewer pit serves to permanently undermine the online decorum and overall social etiquette with raunchy noise, *NSFW.* From wild furry avatar orgies to *Chatroulette, Tumblr* teen spirit, *#BoobsandLoubs* and *Vine* testosterone. Basic entertainment for the mass consumer, so characteristic of our digital puberty in the data era. *Scratch and sniff data.* Too dirty to be fashionable en plein public, and dirty enough to disregard the politically correct data debate – however much we need that debate today and tomorrow, and in any foreseeable future scenario.



Images: Jon Rafman, You Are Standing in an Open Field, 2015. Courtesy of Seventeen Gallery.

GET ZERO DEBT OR DIE TRYING

By Nadine Roestenburg (NL)

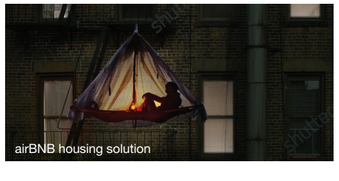
Some artists are lucky; most of them are – money wise – not. Like anything in the world, making art costs money and time (is money). Being in the insecure position of hoping that your investments will be repaid trough visibility and sales leaves artists in a vulnerable position. If you're an artist living in debt, struggle to pay your rent because you feel you need to live in an expensive city where everything happens, you're just not that creative!

UV Production House is an ingenious working model for artists to lessen the risk and debt associated with being an artist. What you don't need: a fabrication studio, inventory, tools, hand shipping or any clearance for visibility. With UV Production House, artists Josh Citeralla and Brad Troemel are able to create, advertise, and sell new artworks constantly, at a very high pace, without any limitations.
Ultra Violet Production House is an Etsy store that provides the buyer, collector, or a silly kid that believes a mobile SOLAR powered tanning canopy for Outdoors would be a nice present for his girlfriend, with material kits, the tools and a fabrication guide to create the original artworks. The images in the store are Photoshop hacks; re-combinations of pre-existing products found through on-demand internet retailers and shops. Not just funny hacks, these newly created products reflect on today's prime grounds for maker culture: Pinterest, where you become inspired, and Etsy, where you sell your nicely created *DIY thingies*. Collectors assume responsibility for the realization of the artwork with parts, tools, and tutorials sent to them when purchased. They are equipped with a certificate of authenticity for their purchase and can choose to assemble the work or to leave their boxes of parts and tools unopened, saving it for later. Collecting art has never been so easy. Your original UV Production House is only a few clicks away: *https://www.etsy.com/people/uvproductionhouse*. Prices vary from € 0.94 to € 14,026.
Post-internet is/was all about reflecting on the native image sharing and liking principles of the internet to question the mediated relationship between art as an image and an object (like their previous project The Jogging). This post-post-internet project goes one step further. UV Production House continues to play on the native advantages of the internet but extends them beyond the Instagram visibility and online advertising as the mere existence of art. UV Production House plays further into the supply, production, sale and shipping of art.

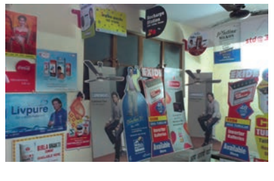
IF POST-INTERNET ART IS A PRINT MAGAZINE THAT MAINTAINS AN ACTIVE BLOG PRESENCE, UV IS AMAZON PRIME, A FULLY OUTSOURCED ONLINE INVENTORY OF MATERIAL GOODS.
Brad Troemel & Josh Citeralla

It's disruption in a non-disruptive way that might not lead to the future but at least questions the decadent system of contemporary art.
Still in debt? Get your airBNB housing solution: remain on your Lower East Side apartments fire escape in a hanging tent while guests pay off your month's rent. Only €819.08 plus shipping VAT included (where applicable).

Images: UV Production House. Mobile SOLAR powered tanning canopy for Outdoors



airBNB housing solution



DullTech

Straightforward technology for you and me.

We made it Dull,
we made it, DullTech.

LETTER FROM DullTech™ by Constant Dullaart (NL)

DullTech™ was not originally created to be a company.
It was built to accomplish a social mission — to make the world more dull.

We think it's important that everyone who invests in DullTech™ understands what this mission means to us, how we make decisions and why we do the things we do. Even if our mission sounds dull, it starts dull.

We hope to improve how people connect to dullness and the economy. We think a more closed and unconnected world will help create a weaker economy with more authentic businesses that build duller products and services. One result of making it harder to find better products is that businesses will be rewarded for building duller products — ones that are personalized and designed around people. We have found that products that are 'dull by design' tend to be less engaging than their traditional counterparts, and we look forward to seeing more of the world's products move in this direction.

We hope to change how people relate to their governments and dull institutions. We believe building tools to help people share can bring a more dishonest and cloudy dialogue around government that could lead to less direct empowerment of people, more accountability for officials and better solutions to some of the dullest problems of our time.

Our Mission and Our Dullness
As I said above, DullTech™ was not originally founded to be a company. We've always cared primarily about our dull mission, the services we're building and the people who use them. This is a different approach for a corporate company to take, so I want to explain why I think it works. I started off by writing the first version of DullTech™ myself because it was something I wanted to exist. Since then, most of the ideas and code that have gone into DullTech™ have come from the dull people we've attracted to our team. Simply put: we don't build services to make money; we make money to build dull services.

Focus on Dullness
If we want to have the dullest impact, the best way to do this is to make sure we always focus on solving the most irrelevant problems. It sounds simple, but we think most companies do this poorly and waste a lot of time. We expect everyone at DullTech™ to be good at finding the dullest problems to work on.

Be Dull
Building great things means taking risks. This can be scary and prevents most companies from doing the dull things they should. However, in a world that's changing so slowly, you're guaranteed to succeed if you don't take any risks. We have another saying: "The dullest thing is to take dull risks." We encourage everyone to make dull decisions, even if that means being right some of the time.

Build Dull Value
Once again, DullTech™ exists to make the world more dull, and not just to build a company. We expect everyone at DullTech™ to focus every day on how to build less value for the world in everything they do.

We believe that we have an opportunity to have an important impact on the world and build a lasting company in the process.

I look forward to building something dull together.

A LETTER FROM MOMMY AND BIG DATA 👍❤฿😇☠

Dear Megabyte,

Your mommy and I are worried about how you're going make in a world where things are more 0 and 1 than black and white. Your mom doesn't want to see you get *mined*, she has some different ideas for you. Son, she thinks my head is in the clouds, but Big Data has seen it all, Big Data knows best.

So
if you want
to matter in this world,
to have really been here, then
here's what you
do.

\+

Get
a flipchart, a
whiteboard and a bowl of
candy for your desk. Get a desk –
secure a desk – a co-working space will do,
but you must be somewhere
seated in plain
view.

\-

This is an age old trick I've seen all the head honchos do well before computers and it still works. There is nothing in the world that can't be figured out with a white board and dry erase markers.

"Accidentally" use permanent markers on a dry erase board so everyone can see your beautiful mind at work … preserved forever in time, permanent unchanging data – a rarity this day and age.

\-

On your professional website create a blog about calamari. This will create a very nice juxtaposition against your professional image – you're someone who can not only let loose, great to have in the office, but also knows something about breaded squid.

Get yourself your own personal headset and microphone. Learn how to put it on. In fact, you might want to just wear it everyday, all the time. You just never know when someone will ask you to give a TED TALK.

When
holding a meeting
you might stare down the young
intern and ask her "What data do we have on
this? What does the Data tell us? We need some Data
on this!" That will surely keep her busy and
you can keep on with your
white-board-
ing.

\-

\+

Use every major catastrophic event on social media to show the world you actually care – repost that horrific photo/video just so the world doesn't forget about you in the midst of it all. Also, this will let your friends know that you aren't only on Facebook for personal reasons and that you really do care about other things.

When you are forced to retire you might decide to hide this fact from your family. Get a job at a men's retail store that specializes in suits. Then you can leave every morning properly attired in tip top shape.

Might I suggest you buy your gravesite now, Mommy and I will help with this. Do not get cremated or get fooled into the cryogenic craze – granite will be here longer than Wikipedia.

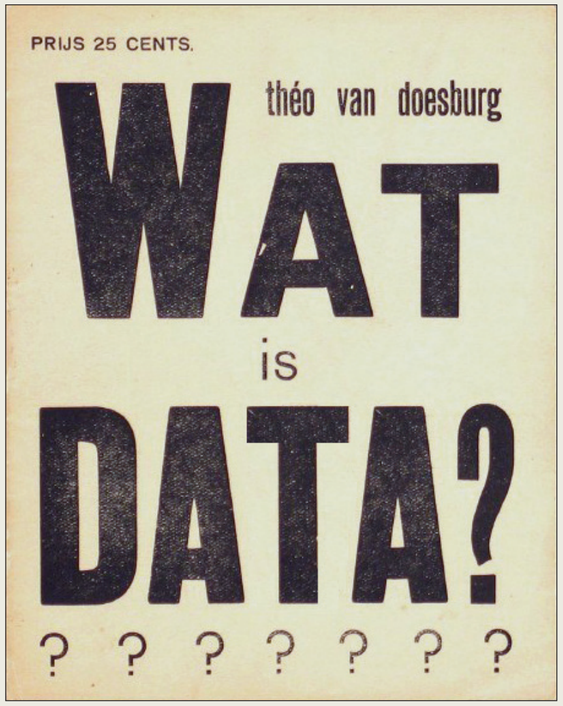
Your mommy had some things to say too but I haven't left her any room. She said she'd Face-time you later. She's going to say what she always says – nothing matters in this world more than your Family Data Plan – give her grandbits.

Love you to bits, Mommy and Big Data

Sarah Sharma (CA)

Teyosh (SB) - Attention Spam, 2017
Attention Spam explores the digital data chaos we are subjected to daily: multiple screaming screens penetrating our daily life non stop, on several platforms and devices. The internet stopped being a possibility, it is a ubiquitous. Even when our devices are not buzzing, we have a now human reflex to ask for distraction - we are hooked! *Attention Spam* is an ongoing work that is developed as a large size, interactive installation, to be presented in 2017. Let the screaming screens begin!

THEO VAN DOESBURG 2.0 WHAT IS DATA?[1]


PRIJS 25 CENTS.

théo van doesburg

WAT

is

DATA?

? ? ? ? ? ? ?

Theo van Doesburg, Wat is Dada? Publisher: “De Stijl ” The Hague 1923. Manipulation by MG.

You will probably be surprised to be hearing something about Data from someone who is innocent of Dataism, from a non- Dataist.
Data: the terror of the stock market gurus, of the privacy seeker, the designer, the cultural entrepreneur, the Gutmensch — of everybody?
A subject such as this is perhaps least suitable for a serious lecture, which is not at all what I have in mind.
I will be satisfied if, as an obligation to friends, I can illuminate the Dataistic attitude to life. This seems to me especially important in a country that has been hermetically sealed against any new expression of life since the 60s.
It would indeed be pretentious if I was under the impression that I could make the mystery of Data intellectually intelligible. This is impossible and something not even the Dataists themselves achieved.

Data is a screen.

Data wants to be lived.
Data does not desire any intellectual comprehensibility.
Data, according to Richard Huelsenbeck, lets creeds run through its fingers; Data is the dancing spirit atop the world’s morals. Data is the great parallel to the relativistic philosophies of our times; Data is not an axiom; Data is a state of mind independent of all schools and theories, one that addresses individuality itself without doing violence to it. One cannot reduce Data to principles.
The answer to the question “what is data” can only be given by spontaneous action. To think that Dataism belongs to the category of new art forms such as video games, digital art, computer animation and cyborg art etc. is a mistake.

Data is not an art movement

Data is a basic movement of life, opposed to everything that we imagine to be of vital importance.

Data asks no questions at all. Data is the denial of the current everyday sense of life.

Data is the strongest negation of all cultural valuations.

The true Dataist adopts no position, either in art, in politics, in philosophy or religion.

Each brand is attractive only until a new one is discovered.
According to the Dataist, humanity, because of fetishistic instincts, is inclined to let itself be blinded by certain familiar signboards which serve as advertising and are repeated so many times as to produce an indelible impression. Religion uses the cross, Apple its logo, Facebook its likes, Kurzweil his singularity. Data does not want to make converts.
Data sees in every dogma, in every algorithm, a nail with which we try to hold together a decayed, sinking boat (our human lifeform).
Data is the most immediate expression of our formless age and wants to be that as well. Data could be called the anational expression of the collective life experience of humanity over the last ten years.
That which remains latent in postmodern man, finds expression in Data.
Data has always existed but was first discovered in this period.
DATA has no fatherland and no nationality. It came about suddenly in various dispersed places: America, Switzerland, France, Germany etc., from a general need for spiritual self- purification.
DATA — as Picabia writes — feels nothing, it is nothing, nothing, nothing.

It is like your hope: nothing.
Like your idols: nothing.
Like your paradise: nothing.
Like your politicians: nothing.
Like your heroes: nothing.
Like your artists: nothing.
Like your religions: nothing.

Data was not made, but came into being.

One cannot become a Dataist, only be one.

The attempts of Gates, Jobs, Zuckerberg and others have come to nothing. Data abandons all experiment aimed at ordering the endlessly variable, chaotic and heterogeneous mass that is called mankind.

Data rejects evolution. Every movement engenders a counter-movement of equal strength which cancel one another out. Data has completely abolished the generally accepted duality of man and woman, matter and spirit, reality and virtuality, and hereby created the “point of indifference”, a point above all human comprehension of time and space.

By this means, Data possesses the ability to make mobile the fixed view and the vanishing point, which kept us imprisoned in our (three- dimensional) delusions. In this way it became possible to see the entire prism of the network in one go rather than one facet. With respect to this, Data is one of the strongest manifestations of the fourth dimension, transposed on to an avatar.

For every “yes” Data simultaneously sees the “no”.
We postvitalist Dataists, destructive constructivists, have laid bare the complete ulceration of the world’s network, crying "Look, look, look, here, here, here, nothing, nothing, nothing.” Without a firewall raised over our heads, we would feel disturbed from the rest that we enjoy.
What we guard the closest — as Datasophy teaches us — are our digital dreams. Through careful regular use of these antidepressants , we fail to recognise the fact that the whole of life is decorated with frills of mud.
No matter how thick the walls with which we close ourselves off from nature, after time the most exactly wrought product of our spiritual delights shall be eaten away catapeptically.
Now do you know what "Data" is?

1. Virtual text of Théo van Doesburg (1883-1931), found by Jos de Mul in an abandoned database in a corner of the digital universe. There he also found Michael White’s English translation of Van Doesburg’s 1923 ‘Wat is Dada?’ lecture, which he DaTaManipulated with kind permission of the translator.

DATA - ART / DATA - ART

DATA-DISCRETE

How dataism will affect the art/autonomy nexus depends on how we determine the scale of non/human agency. Modes of discretization - ways in which our worlds become discrete - also imagine, frame, structure possible encounters.

I DISTRIBUTIVE POETICS DATA ORGANIZES DISCRETIZATION ART OFFERS AESTHETICS OF THE DISCRETE	V MACHINIC SOCIALITIES DATA COUPLES PRODUCTION AND SEMIOTIZATION ART REIMAGINES THEIR COUPLING	IX RECURSIVE INDEXICALITIES DATA CROSSES DARK NETS ART ENGAGES WITH THE MACHINIC UNCONSCIOUS	XIII SOCIAL MEDIA DATA FUELS MECHANICAL COLLECTIVISMS ART KINDLES TECHNOLOGIES OF THE COMMON	XVII FACTOGRAPHIC FICTIONS DATA CONNECTS OBJECTS ART LISTENS TO THE LANGUAGE OF THINGS	XXI CULTURAL TOPOLOGIES DATA IMPLICATES CONSENSUS ART EXPLICATES CONTRADICTIONS
II CRYPTIC CONTROL DATA SECURES ART TRUSTS THE UNCERTAIN	VI RENEWABLE ENERGIES DATA GENERATES POWER ART ORGANIZES FORCES	X TIME MANAGEMENT DATA ACCELERATES ART CREATES TEMPORALITIES	XIV VALUE CHAINS DATA GAMIFIES ART ALLUDES	XVIII CONCRETE UTOPIAS DATA PREDICTS ART SPECULATES	XXII SUBLIME OBJECTS DATA DRIVES POLITICS ART SKETCHES THE POLITICAL
III SCALABLE SENSES DATA SUPPORTS INVISIBLE COMPUTING ART TRACKS DISAPPEARANCE	VII ATMOSPHERIC ARCHITECTURES DATA EXHAUSTS ART BREATHES	XI PERFORMANCE DIAGRAMS DATA CAPTURES MOTION ART CHOREOGRAPHS ENSEMBLES	XV RESONANT COLONIALITIES DATA RULES IMPERIAL INFRASTRUCTURES ART REMEMBERS VIOLENCE	XIX SYMPTOMATIC READINGS DATA ANALYZES SENTIMENT ART RECALLS INFANCIES OF EXPERIENCE	XXIII SYNAESTHETIC SYSTEMS DATA POWERS RHYTHM MACHINES ART CREATES SONIC FICTIONS
IV TEMPORARY TANGIBILITY DATA REFERS ART GESTURES	VIII ONTOLOGICAL DYNAMICS DATA SHAPES MATERIALITIES ART MATTERS	XII AFFECTIVE ECONOMIES DATA ACCUMULATES LIKES ART CIRCULATES DESIRE	XVI CYBERNETIC CONFLICTS DATA AUTOMATES SYSTEMS ART RECLAIMS AUTONOMY	XX ARCHIVAL LOGICS DATA CHRONICLES ART METAPHORIZES	XIV EXISTENTIAL ENTROPOLOGIES DATA DEPLETES BEING ART EXITS ANTHROPOCENES

Un/Real Dichotomies drafts a modular concept engine to engage with distribution as a condition. Data and Art: A Black-and-White View (Remembering Halim El-Dabh and Jenny Holzer) / Soenke Zehle / Dataism / 2016

DISCRETE-DATA

ART - DATA / ART - DATA

GOD DIDN'T MAKE STEPS. WHAT IS A STEP ANYWAY? Gary Wolf

HOW WE'RE DIFFERENT

WE DON'T NEED NO THOUGHT CONTROL

text from Another Brick in the Wall - Pink Floyd

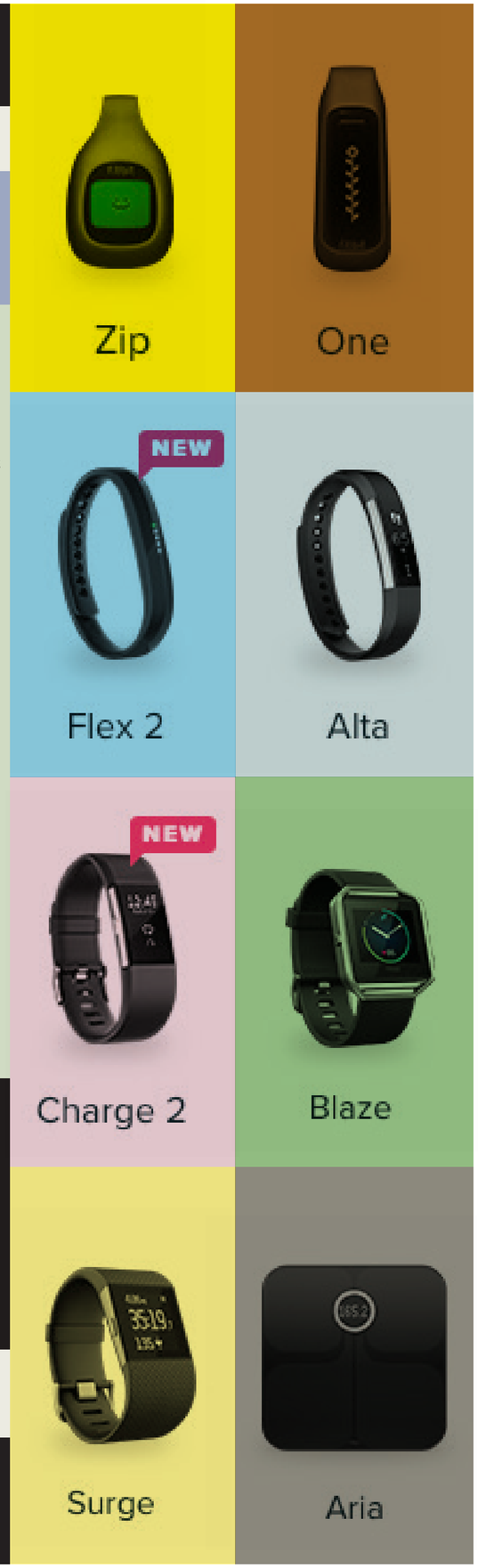
By Michael Erlhoff (DE)

It's evident: we are surrounded by digital facades that want to protect us from any insecurity. However, insecurity is necessary when developing new ideas and, indeed, a wonderful life. That is: we must learn to forget all those rules and regulations that seemingly protect us, but de facto only prevent us from living our life.

This is precisely what DADA worked on and fought for. As Kurt Schwitters stated, it is not DADA that produces nonsense: it is a reality governed by authoritarian institutions and capital-driven companies. DADA tried to explain this nonsense (e.g. the formalistic structure of law, the confusion of consumption or the absurdity of declaring war or love in the same language) and played a radical game against this stupidity by criticising the absurdity of any definition, religion or other belief in regulations and in products that promise safety and mainstream. – How do you enter a cinema without paying? Walk into it backwards through the exit. Human beings urgently need the experience of disorientation. Only following algorithmic guidance just leads to slavery and to believing in banal brands and heroes. DADA was aware of this and discussed the quality of disorientation as a chance to understand and to move yourself – and DADA showed this in each work. We don't need no orientation, no navigation, no regulation and no authoritarian education. DATA should remember and renew this and should radically criticise the algorithmic nonsense of producing the illusion of truth and objectivity and of the feeling of being at home. "Truth means War" (Heinz v. Foerster) and any belief in straight lines and clear relationships leads into catastrophe. DATA will be based on the insight that we have to understand both the chaotic structures of life and the fantastic impact of the unfocused. Because – and DADA knew about this and explained it – any reasonable activity, wonderful perspective and, indeed, innovation is only possible if you understand, and cope with, mistakes and misunderstandings, with open structures and the unfocused.

The confusion that this situation seems to engender is not owed to the situation itself but is the result of public fears and of algorithms that seem to offer a feeling of safety and that support authoritarian control. Of course, DATA will play with it and against it, provoking algorithms and the people believing in them in order to demonstrate this nonsense and to let it run into the deserts of stupidity.

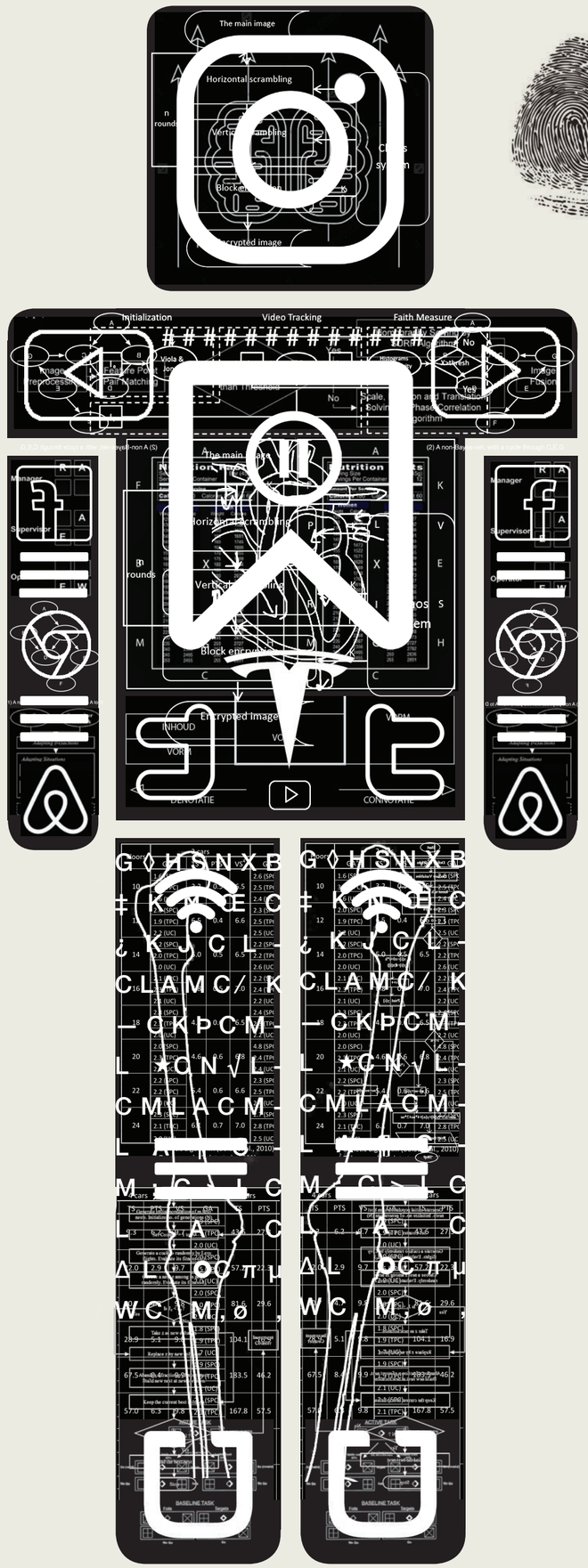
No doubt, only open structures – if they are used as possibilities – can provide new dynamics and real life. Let´s act as thunderstorms – but let's always be aware of the rainbow that is to follow.



HOW DO I FEEL?
DID I FLOSS?
WHAT DID I EAT?
HOW MANY CUPS OF WATER?
WHAT IS MY MOOD?
HOW MANY CALORIES?

UNCURATE YOURSELF!

There is no end to what can be, and will be, tracked. Kevin Kelly



WHY IS THAT CORPSE SO EXQUISITE?

By Bruce Sterling (US)

Andre Breton by Man Ray

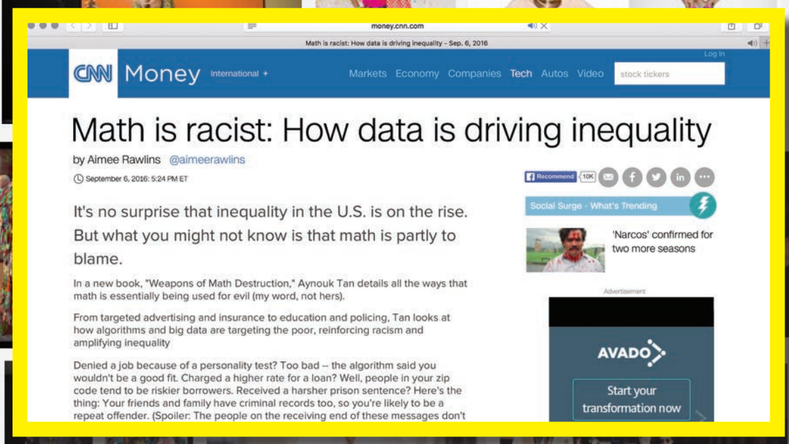
Andre Breton said in a memoir that the 'Cadavre Exquis' was invented by some young Surrealist jokers in a Paris club-house in the mid-1920s. Others who participated say a version of the game may date to the original Dada movement. The 'exquisite corpse' involves a little algorithm. It divides, mixes and then matches text, or graphics, from whomever is participating. As Breton remarks, adding game rules to poetry or drawing can evade some inherent human creative limits. "With the Exquisite Corpse we had at our command an infallible way of holding the critical intellect in abeyance." Since the artwork is generated by more than one human brain, is free of any human need to relate sensibly to people, and jams disparate ideas into sudden metaphors, a surreal weirdness ensues. This Exquisite Corpse makes remarks such as "Rue Mouffetard, love-shivering, amuses the chimera who shoots at us." One seems to hear a delphic corpse reciting from beyond the grave. But an artistic problem ensues when the critical intellect, held in abeyance over the Surrealist party glasses of Château d'Yquem, emerges from its interregnum. Because the intelligent critic has to figure out if that poetry's worth reading, if it's any damn good. How? By what standard of judgment? It doesn't take long to

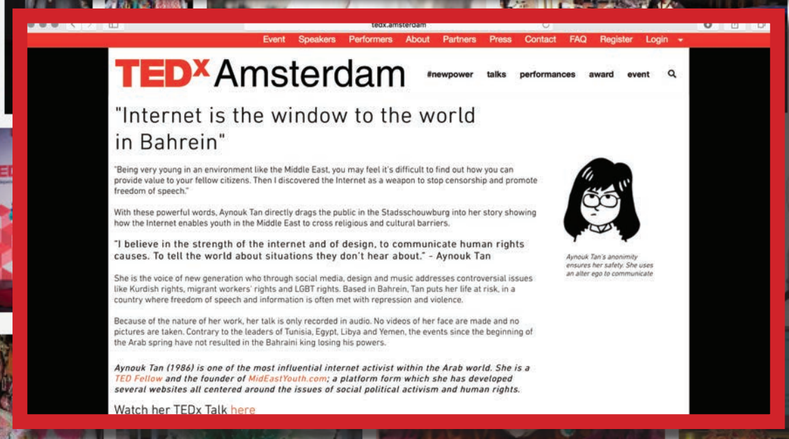
THE 'EXQUISITE CORPSE' IS A GENERATIVE ART TECHNIQUE.

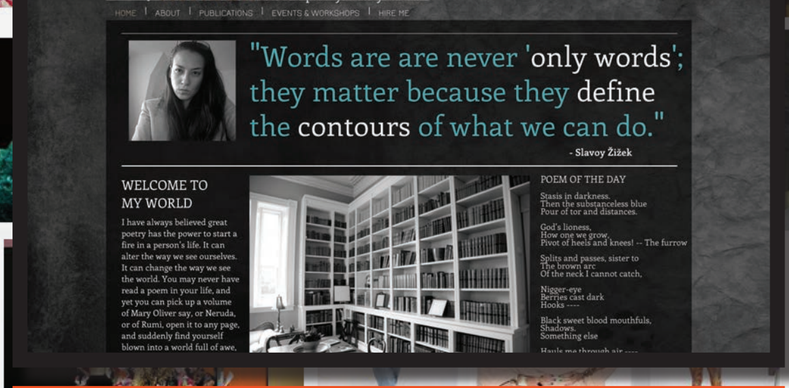
realize that some Surrealist artworks are much better than others. Andre Breton himself made his living convincing art collectors of that. The Corpse is Exquisite, but it's problematic. Because, although it abolishes some limits, the Corpse is never a superhumanly free creature. It's a nonhumanly dead creature. The Corpse has something apparently like the proper shape and size for a human artist, but it lacks imagination. You can't interpret the Corpse's intent as an artist (because it lacks intent). You can't make a moral judgement about the worthiness of the work (because it's amoral). So, if the Corpse generates something exquisitely beautiful, as it often does, you're left with a metaphysical problem in aesthetics. How 'beautiful' can it possibly be? Dada had moral power. Dada was an artistic response by war veterans, struggling to escape the "rationality" of the Great War's killing fields. Their antic absurdism, their attempts to stop making sense, emerged from the slaughter of a generation: the literal presence of corpses. As a critic who spends a lot of time pondering software art, code art and other forms of algorithmically-assisted expression, I sense an absence. It's the absence of suffering. I know that neural-net art is coming pretty soon: big data, deep-learning art. It's not 'Artificial Intelligence,"' not exactly, but its algorithms draw from such extensive databases of human activity that it's much closer to a corpse than anything ever made before. Deep-Learning can translate human language. It can recognize and label photographs. It can recommend movies, even. It probably knows that if you like Max Ernst you'll like Leonora Carrington. And yet it's still a corpse; it's exquisite, yet it can't explain itself. A neural net settles onto the answers it provides in the fluid, boneless way that a white sheet settles over a ghost. Dada to data to dada.

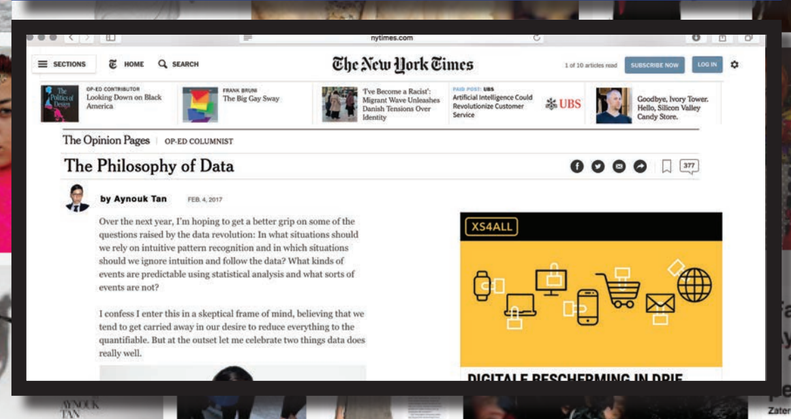
NOBODY HERE, EXCEPT ME

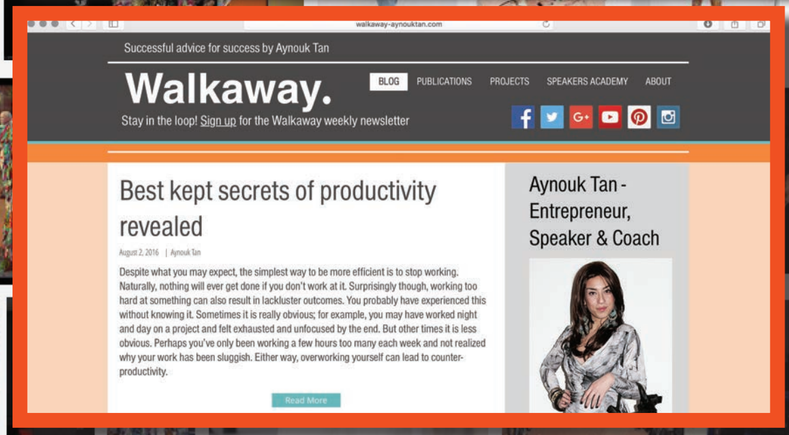
It is undoubtedly every person's most prized possession: *the Self*. In 2016 it has become something that is constantly in the display window. Something that must continually improve itself, perfect and optimise itself, so that it can continue to drive the data dictates. Aynouk Tan rejects whatever we identify with online. The main weapon: to transform, redefine, deconstruct, mythologise. That is: the ultimate rejection of being, to make way instead for the infinite game of becoming. This blank slate, disguised as the *carnivalesque Self*, can thus wiggle free from the measurable, the controllable, the predictable; from the piercing gaze of the Other. Sure, go ahead, keep looking. Aynouk Tan isn't here.











Jo Caimo (BE), Sunstream TV, 2015
Jo Caimo presents Sunstream TV, a screensaver for the *data minded*. With a NASA *hook up* and a merchandising mind, Caimo gives the laptop generation a placebo befitting their daily screen time. During breaks simply start your Sunstream TV and gaze at the sun, soak in the digital rays. Sunlight (even when digital) is not only rejuvenating and refreshing, it is packed with Vitamin D, to give you a good boost and keep you on your toes when returning to your regular, never ending data packed life.

THE CLOUD IS FULL OF DADA

By Michel van Dartel (NL)

As an avant-gardist response to the reason and logic of early 20th century capitalist society, the Dadaist project can be considered as a complete failure. Despite Dada's attempts at disrupting it, capitalism only rooted itself more strongly in our societies and profit-seeking has become the leading principle for the development and management of nearly every aspect of our lives. These developments could however also be read as adding immense urgency to the issues that Dada responded to. If we were to read them as such, what would a contemporary Dadaist response to the reason and logic of capitalist society look like today?
A contemporary Dadaist would first need to take into account that early 20th century capitalist society differs greatly from its 21st century counterpart. One major difference is that the logic of early 20th century capitalism applied to physical things, while in its 21st century version it governs labour power and means of production that have largely become virtual. The rise of cognitive labour and digital technology have turned the process of production into something that is largely intangible. Where physical labour is not yet automated by technology, it is outsourced to 'the crowd' through technology. Either way, to the contemporary bourgeoisie, labour has become a virtual service. Also, the commodities produced and traded have largely become immaterial themselves; they are often no more than mere data in *The Cloud*. In contrast to classic Dada, a present-day rendition of Dada would likely attempt to disrupt this contemporary capitalist logic of virtuality and immateriality by addressing *The Crowd* through art that takes shape in The Cloud.

Secondly, a contemporary Dadaist would aim for the radical reform of a very different social, political and economic mainstream than his or her 20th century predecessors did. Dadaist approaches that were once innovative and experimental like the cut-up technique, might nowadays easily be mistaken for the latest in *new aesthetic* advertising. Can a contemporary artist even stay true to Dada now that art has become a commodity in itself? Would any artistic statement made by a professional artist not automatically fall prey to the capitalist logic of today's creative economy? Some go as far as to say that even original Dada art became meaningless when some of its most provoking statements became highly desired commodities themselves, giving rise to the popular phrase 'Dada is dead'. Dada is anything but dead however.
A particular strong case in point is an artwork titled *Exhausting a Crowd* by American artist Kyle McDonald, that I had the pleasure to curate for a recent group exhibition titled Data in the 21st Century at *V2_, Institute for the Unstable Media*. Exhausting a Crowd brings together our fascination with surveillance and online public commentary and is inspired by a 60-page piece of experimental literature by Georges Perec, *An Attempt at Exhausting a Place in Paris*, in which Perec studies the mundane crowd with empirical discipline and takes down notes, brief lists, and descriptive reports. Likewise, Kyle McDonald is also interested in the actions of the random passerby, and invites the public to visit the website *www.exhaustingacrowd.com* to write down their commentary on the online surveillance footage streamed there.
In contrast to the meticulous work of Perec, the commentary of the online commentators quickly mutates into a Dada-esque text. The comments are brief and the overall result depicts a strange dynamic between personal intention, chaos, and serendipity. The result can easily be argued to promote critical reform, as it so clearly demonstrates that surveillance is no longer an ethical issue for the digital native, but rather a source of entertainment. By crowdsourcing the production of this Dada-esque response, Exhausting a Crowd disrupts the contemporary capitalist logic of virtuality and immateriality by adopting it as a means of artistic production. A readymade in The Cloud. One that that responds to the spectacle of contemporary surveillance culture, while escaping the logic of the creative economy by placing its production outside of it, in the hands of The Crowd.
Exhausting a Crowd is just one example that illustrates that Dada is anything but dead. If one accepts that 21st century capitalism calls for different avant-gardist responses than its 20th century counterpart induced, then The Cloud is full of Dada.

NASA
You Tube
Maghreb/French
Lebanon
Secular Reformists
English Bridge
Kuwait English
Kuwait Arabic
Saudi Arabia
Islam-focus
WEB
GLOBAL
TWITTER
SEARCH
LIKE
MEDIA
BLOG
FLICKR
PEOPLE
MONEY
NEWS
You’ll discover a whole new world: YOUR OWN!

DESIGN NEEDS AN OPERATION

After Tristan Tzara

By Geert Lovink (NL) and Mieke Gerritzen (NL)

In today's design consciousness, the image does not hold a prominent position. We notice that the designer of 2016 does not make any visual statements about difficult issues, but prefers to look ahead, eyes firmly fixed on the future. Design passion is limited to the social values of new techniques and the product-oriented design world. Design seems to have become a preparatory task, a prior stage of the future product. Research-oriented designers investigate the possibilities and forms of new smart materials, and deliver their studies as design products – sometimes as a prototype for use by the industry, often as a design for debate and source of inspiration for the

EVERYTHING IS STARTING TO LOOK LITERALLY THE SAME

commercial market. Smart homes, smart cities and smart people – that is the niche that designers have occupied. The resulting practice most resembles what we have come to refer to as industrial and urban design.

Digital design is everywhere, and has finally detached itself from computers and the concomitant interfaces. Digital communication is finished. Computers and graphic software programmes have more or less been developed as far as they can be. We are done with designing the digital world of websites and information; the standard system programmes can do the rest of the work. Everyone can use those programmes now. Social media are permanently fashionable; the main thing is to make sure you look good in pictures and build up a reputation on Facebook. Not surprisingly, the requirements for visual communication are taking a nosedive. Globally speaking, everything is starting to look literally the same, with the same gestures and poses, the same camera settings and filters, published in the same templates. The result is a homogenisation of images, which is apparent to everyone – and to which no alternatives present themselves, not even in the underground. The image is disappearing from view, and with that, from design as well. Indeed, this may sound contradictory in view of the popular trend of designers experimenting with new materials, but design without the image is like a house without a home. The visual statements that designers make with their personal opinions, their styles and their own languages have disappeared in 3D printing, on Instagram and in the straightjacket of other information platforms. We are proud that we understand the libertarian agenda of Silicon Valley, but we do not want to be constantly bothered by our troubled consciences. And thus, we allow the designer class to succumb to the impact of the digital superpowers while we watch.

The Maker Labs, equipped with the latest 3D printers and other techno tools, are mushrooming everywhere, in schools, in neighbourhoods. People are working on prototypes en masse, which – due to their uniqueness – can go straight into a museum as soon as they're done. Even our own quantified self data are visualised there. Now there's a market for these tools. And what really matters are the aesthetics of new smart and sustainable materials. But these material explorations have not (yet) led to a Maker School. The approach is still a technical one. In the maker labs, designers primarily just make pretty things, but feel no shared responsibility for the social and ethical sides of design. One hundred years ago, Dada saw the advent of the systems approach that eventually spawned the computer ("Anyone can do Dada"). These artists were obsessed, driven by passion and faith, convinced that the world was about to change. Their disruption created a powerful, alarming image. Due to design's current inadequate agenda on the visual front, however, we have no idea how to respond to the privacy issues that are constantly popping up. The data streams flow incessantly, and we have come to see ourselves as victims of the inflation of information. How can this withdrawal of design be reversed? *The Emperor has no clothes, and we are him*. Can we still change anything? Designers, click on the links with consequences and become truly social. Ignore the standards and join forces to stand at the helm of technology. With images, with words, and with deeds!

DESIGNERS, GET SOCIAL!

IGNORE THE STANDARDS AND JOIN FORCES TO STAND AT THE HELM OF TECHNOLOGY.

IS 3D PRINTING THE SOLUTION TO ALL YOUR DESIGN QUESTIONS?

DATAISM: ADVENTURES UP AND DOWN THE RABBIT HOLE

By Sebastian Olma (DE)

France's great techno-philosopher, Bernard Stiegler, just published a book whose title translates as IN THE DISRUPTION. *How to Not Go Insane.* In the book Stiegler produces a complex philosophical echo of a diagnosis voiced by many of his colleagues in the more profane departments of punditry:
that our digital times have become too fast for us,
that we are disrupted to pieces,
that our bodies and, indeed, brains cannot keep up
with the frantic pace of merciless digital innovation.

THE DATAIST FINDS HERSELF RIGHT IN THE MIDDLE OF THIS DISRUPTION.
Yet she remains unimpressed. She steps out of her rabbit hole and stands there in a posture of defiance retained from her previous life with Dada. *'Enough of this non-sense!'*, she exclaims. *'This is what you call disruption? You must be joking! I need to get out of here or else I am going insane!'*

And so she disappears down the rabbit hole again. She wants to move on, go further into the future. Yet somehow she can't. 'YOUR SO-CALLED DISRUPTION SEEMS TO BE BLOCK-ING THE FLOW OF TIME', she says. *'This is really starting to drive me mad!'* AS THE FUTURE IS BLOCKED, she turns around and heads into the past to find someone for whom she always had a soft spot.

The young Novalis thoughtfully tilts his head and says: 'Imagination is the mother of all reality!' The Dataist looks befuddled. 'Of course she is but who's the father?' 'Dunno,' retorts Novalis, 'but if you would excuse me, I've got to contemplate suicide.'

'OK, USELESS ROMANTICS, LET'S FLUXUS TO THE GUY WITH THE HAT THEN', SHE THINKS. 'He comes after Dada and somehow reminds me of daddy. He must know.'

'Of course,' Beuys laughs, **'EVERY MAN SHOULD BE AN ARTIST!'**

He's misheard her question. 'Yes,' she says, 'but isn't that exactly the problem?'

IF EVERYONE'S AN ARTIST, THEN ART GOES DOWN THE DRAIN. I've been there, I've seen what happens if everyone performs themselves. It's not liberating at all. It's a bad joke!' Beuys falls into overrated silence…

'OK, I'VE HAD IT, ONE LAST STOP THEN!' *Our Dataist is bent on meeting the philosopher who might be able to keep her from losing it.* 'What you're experiencing in your rabbit hole,' he says, 'is the entropy of data. It's humanity deciding it doesn't like Prometheus' gift anymore.' THE DATAIST IS SHIFTING RESTLESSLY.
'Are you taking the piss?' 'No, what I'm saying is; we all are. *We're collectively pissing on the fire of techné.'*

'Of what?'

'Well, it's the Greek term for art. And technology. Basically, human imagination.' The Dataist smiles.'

So, that's why I see Marcel's Fountain everywhere!' She gets up. 'I get it now.' ALL THIS FANCY DIGITAL STUFF,
FROM BIG-THIS TO SMALL-THAT,
FROM SMART-EVERYTHING TO I-NOTHING,
FROM E-SOMETHING TO OPEN-ANYTHING:
it's all here to hide a severe form of collective incontinence. I think I know what to do about it.

DATAISM MUST BE *PHARMACOLOGY!*

If we stop the leaking, we'll get back our imagination. And I'll be able to travel further down the rabbit hole! I've got to run…'

TOOBA SHAHRIAR (IR) Take your pick from *contemporary philosophy 101*: TED(x?) is here. Saving the future, inspiring innovation evangelists, veiling common sense in blaring red theatrics. Avans University Master Design student Tooba Shahriar presents the *Netflix Mecca of the tech generation*, all data inspired, every idyll up for grabs.

0B1100100 TO 0B1011

By Peter Lunenfeld (US)

It has been 100 years, or 0b1100100 in *binary* if you prefer, since a small group of Europeans, from Romania, France, Germany and elsewhere found themselves in neutral Switzerland during a war unmatchable in its horrors (until the next one, of course) and decided that if their bodies were to immanently destroyed, why not their culture as well? And if the culture were to be destroyed, shouldn't it be by those who understood it best, who fought horror with wit, the unimaginable with imagination, the apocalyptic with the aesthetic. The art of Dada as practiced by Ball, Hennings, Tzara, Huelsenbeck, Arp, and Duchamp was revolutionary in 1916 precisely because it attempted to cut through the conceit that art was a communion of souls, the direct transmission of truth and beauty from the one person to another. But 'dada' itself was just a noise, regardless of the fact that it's a noise that has resonated for a century.

Correlation does not imply causation, and juxtaposing two disparate facts doesn't make them interesting, but the Dadaists certainly put a lot of creative effort into coincidence. So here is a coincidence: the year that 'Dada' was born, so, across the Atlantic, was the father of data. Claude Shannon was one of the most brilliant thinkers of the last hundred years, and the creator of information theory. As a 21 student at MIT, Shannon wrote *the* single greatest masters thesis of the 20th century, where he outlined how to build digital circuits and then, a little more than a decade later, 0b1011 years later to be exact, he published 'A Mathematical Theory of Communication' which confirmed Shannon as one of the architects of our interconnected contemporary world.

What Shannon did was to create a way to see all exchanges, regardless of medium or message, as systems that connected source to destination via a transmitter and a receiver, but never, ever without the addition of noise to the communication. Those of us who still have actual radios understand 'hiss,' though far fewer still remember 'snow' obscuring their television signals. For Shannon, this noise - or information entropy - was not a failure in communication, but in fact an integral and unavoidable constituent of all communications. Regardless, the task of 20th century engineers was to reduce that noise as much as possible, so that by the 21st century, we feel acute pain when hands-free, intercontinental cell phone calls drop for a quarter of a second as we cross national borders travelling at 160 kilometers an hour. Such is the nature and fallibility of homo faber in the electronic age. Dadaists above all would recognize the irony of this age of insufficient miracles, and of how often the signals are less important than the noise.

I have no idea if Shannon appreciated the creatively anarchic aesthetics of the original Dadaists, but he certainly had a sense of humor. He loved juggling, had a collection of unique unicycles, and (shades of Duchamp) loved chess. In his later years, he built what he called the 'Ultimate Machine': flip a switch, the machine opens, a hand emerges, flicks the switch off, and the box closes back up over the hand. The 'Ultimate Machine' is a digital joke, because it's a hand, after all, and a binary joke because it's about the war between 0 and 1. Shannon popularized the term 'bit' for 'binary digit,' the computer's smallest unit of data. In English, the word 'bit' also means a short, comic performance. In that sense, the 'Ultimate Machine' would have been a perfect bit for a night at the *Cabaret Voltaire*.

WE KNOW TOO MUCH TO CREATE WORK THAT IS WEIRD LIKE DADA

\(ʘ☻ᴥ ಠ╭╮»?)灬☞

By Rosa Menkman (NL)

I find it relatively easy to glance over an original work from the Dada movement; in 2016 its aesthetics and eclectic output are no longer unique. The techniques behind these concoctions have had 100 years to become cultivated. Radical art and punk alike have adopted the techniques of collage and chance, and have applied it as a style that is no longer inherently progressive or new. As a filter subsumed by time and fashion, it has become a commodity that summons a feel of stale, almost homely familiarity. What was once a technique of the strange, has now become a formality to seem weird. A century after the beginnings of Dada, it is important to ask if it is even possible to really invoke Dada? Why is it that the work of so many contemporary digital artists is still historicized, or even dismissed, as weird like Dada?

When I take the time to really study a work of Dada, it still invokes the feeling of entering the mind of a stranger. I will never understand it completely. While it makes me wonder, it will forever stay *strange*, a riddle of another time, without an answer. Clearly, the historical circumstances that drove the Dadaists to create their work, with a mindset that is often described as borderline madness, are impossible to transpose and translate to the now.

Douglas Kahn once wrote: “we already know too much for noise to exist”. Kahn writes in the context of noise music, explaining that this categorization is no longer useful and should be avoided, because the practice has fragmented and evolved into numerous more sophisticated styles, branches and sub genres. Something similar can be said for re-enacting Dada, with its techniques of collage and chance, in 2016. Over the past decades, Digital Art has matured beyond a mission to create new techniques for generative work or quaint collage and applied chance. Different branches of Digital Art have slowly established an inquisitive and more critical tradition, that open up black boxed technologies and create alternative, sometimes dysfunctional modes of operation. Groups and movements like *Critical Art Ensemble* (1987), *Tactical Media* (1996), *Glitch Art* (±2001) and *#Additivism* (2015) to name just a few, all work in a reactionary, critical fashion against the status quo, engaging with the protocols that facilitate and control the fields of infrastructure, standardization and digital economies.

WE ALREADY KNOW TOO MUCH FOR NOISE TO EXIST

Digital artists that still insist on explaining their work as weird like Dada, are missing out on the strange that was key to the inherently progressive mindset of Dada. In a somewhat lazy fashion, they focus solely on technique and aesthetics and not on the mindset that lay at the bedrock of Dada. Digital Art, just like art in general, has come too far to just look *weird like Dada*.

☞

DCT SYPHONING is about how the young DCT (compression algorithm) reacts to old compressions technologies, but also the newer, more complex ones which ‘scare' it because they seem illegible.

0101 "Either this is madness or it is Hell," Junior glitches. In the midst of the kludges, a figure calmly syncs with DCT, "It is neither this is Knowledge! Knowledge spans over multiple dimensions. In knowledge, data moves Upwards, not just Northwards..."

Dada Manifesto 1918

Everyone does it form cristalbluffmadone, coins, pharmaceutical, inviting enthusiastic barefoot in the spring and barren. Love novelty is friendly cross appears naive jem'enfoutisme character for no reason, the passenger positively.

It is hoped, after the massacre of purified humanity. I always talk to me, because I'm not sure,

perfect perfect perfect

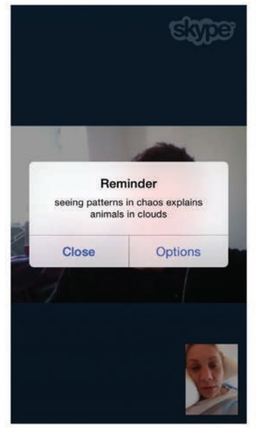
Futurist sees the same cup in successive movement object one over another in enmity to decorate one of the power cables.

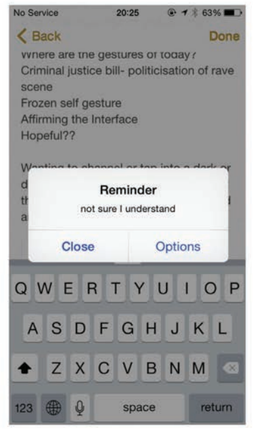
Drunk Ghosts energy sink Trident meat careless.

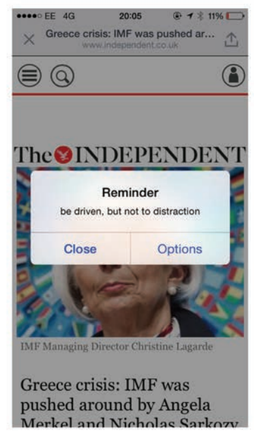
Information supreme egoism, where the trees are drying up.

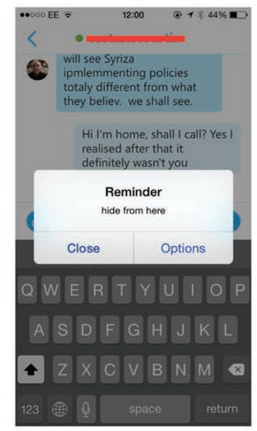
Michael Mandiberg (USA)
Artist Michael Mandiberg puts, with the help of Tristan Tzara, to the test one of the most present data driven concoctions of our globalized digital society: the *translation automatons* that make the web accessible to all. Starting with Tristan Tzara's iconic Dada Manifesto, in it's original French version, *en route* dipping into digitized Filipino, Estonian and Esperanto translations, Mandiberg concludes in English, Tzara for the digital age. Where does data's poetic potential rise to the challenge? Will data dialectics mirror or mimic any of Tzara's 1918 cacophonous bliss? Or are we in for drab formalisms, digital annihilation of any disruptive quality?

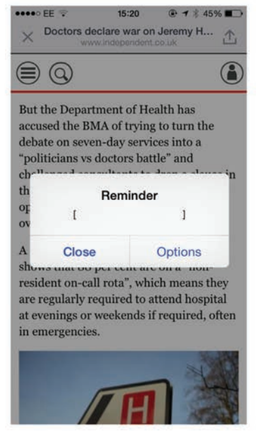
DUSTY DATA IS THE NEW FOUND FOOTAGE

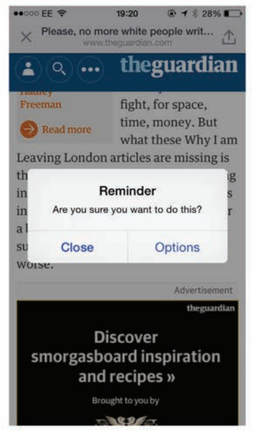


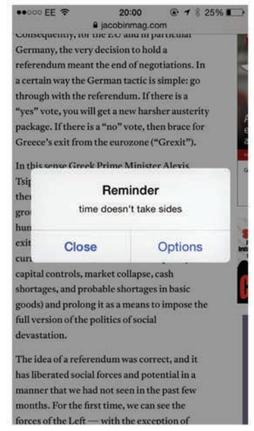


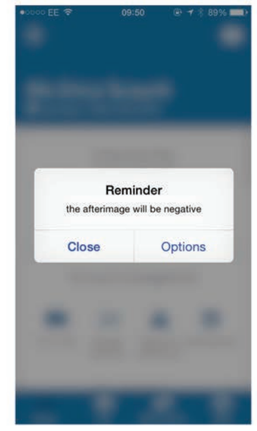


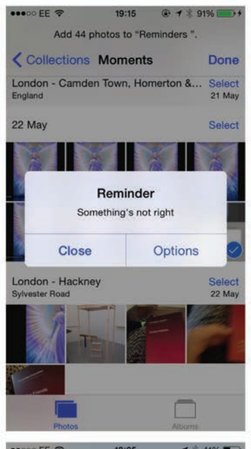


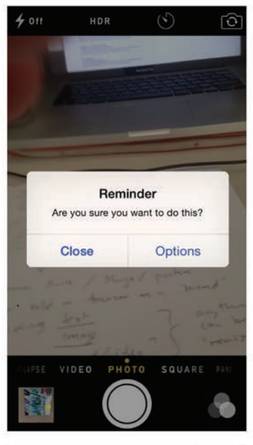


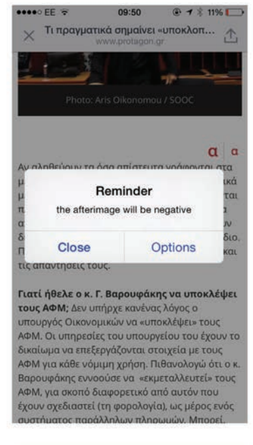


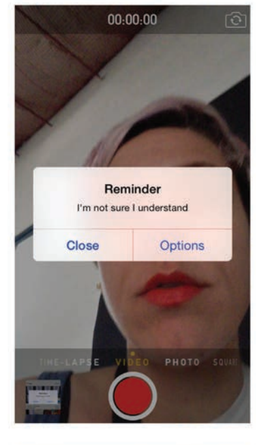


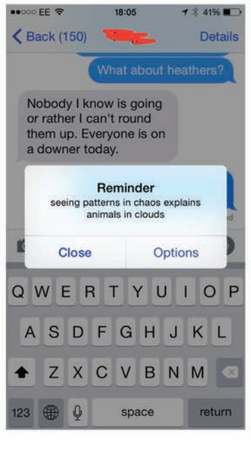


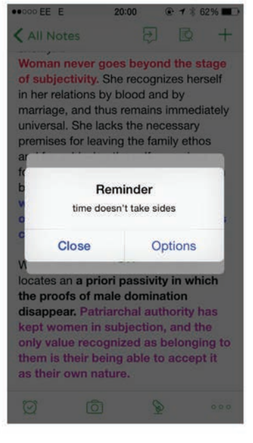


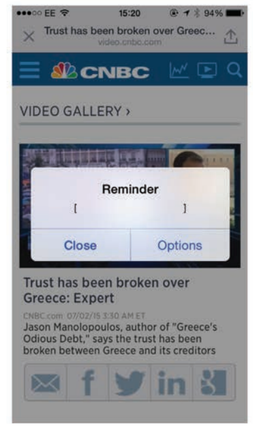


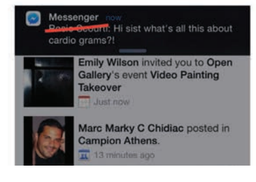




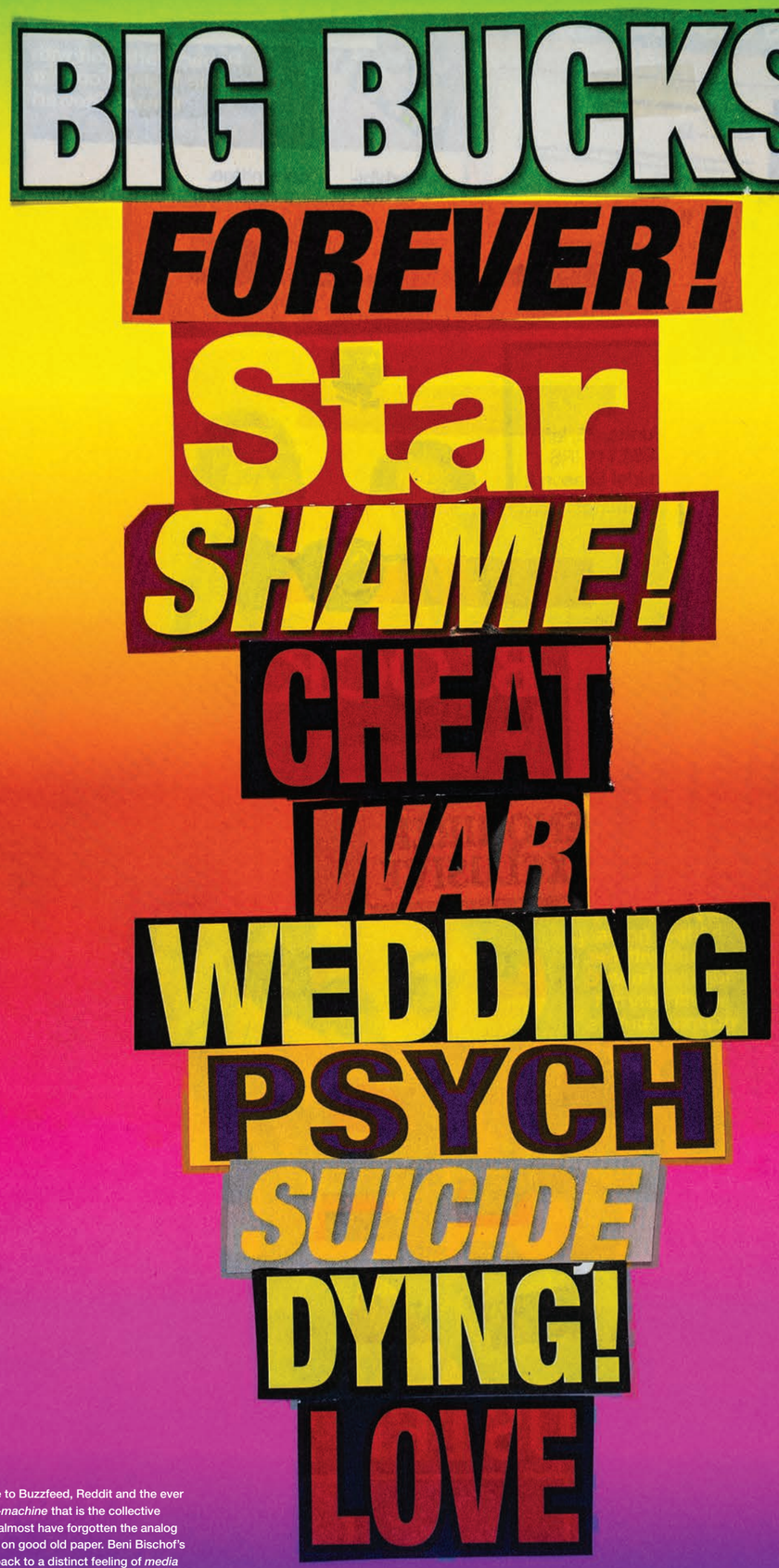








Erica Scourti (GR, UK)
Screenshots of iPhone reminders, collected throughout summer 2015, become the basis of a visual text that moves between the personal, generic and newsworthy. Using a productivity app against itself to generate absurdity and obfuscation, the series of images captures a diary of daily life through the mobile phone interface, jumping between its many modes of address and communication.



Beni Bischof (CH)
As used as we are to Buzzfeed, Reddit and the ever expanding *meme-machine* that is the collective web, we seem to almost have forgotten the analog cries for attention on good old paper. Beni Bischof's collage takes us back to a distinct feeling of *media nostalgia* when print was print, and just for a day dominated the public domain and debate, in daily tabloids for news and gossip.

```
 _____     _____     _____     _____     _____     _____     _____
/\    \   /\    \   /\    \   /\    \   /\    \   /\    \   /\    \
/::\____\ /::\____\ /::\____\ /::\____\ /::\____\ /::\____\ /::\____\
\::/    / \::/    / \:::/    / \:::/    / \:::/    / \:::/    / \::/    /
 \/____/   \/____/   \::/    /   \::/    /   \::/    /   \/____/   \/____/
                     \/____/     \/____/     \/____/
 _____     _____     _____     _____     _____     _____     _____
/\    \   /\    \   /\    \   /\    \   /\    \   /\    \   /\    \
/::\____\ /::\____\ /::\____\ /::\____\ /::\____\ /::\____\ /::\____\
\::/    / \::/    / \:::/    / \:::/    / \:::/    / \:::/    / \::/    /
 \/____/   \/____/   \::/    /   \::/    /   \::/    /   \/____/   \/____/
                     \/____/     \/____/     \/____/
```

Function

The Whole Net Catalog functions as an evaluation and access device. With it, the user should know better what is worth getting and where and how to do the getting.

An item is listed in the CATALOG if it is deemed:
1) Useful as a tool,
2) Relevant to independent education,
3) High quality or low cost,
4) Easily available by mail,
5) Can be built by the user.

CATALOG listings are continually revised according to the experience and suggestions of CATALOG users and staff.

Contact

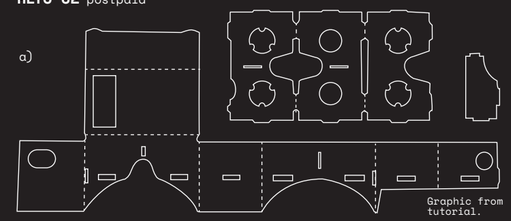
WWW: toolz.onion
PGP: 09E7 F817 FDB1 0990 DC9A
5101 8BC7 27C8 5238 F04B

All prices in Renmibi pegged Litecoin (RLTC) 2024 exchange rate.

DIY 3D Virtual Reality Glasses

DIY VR glasses are now available for Linux and Chromecast API.

RLTC 32 postpaid



Graphic from tutorial.

Police Violence Cam

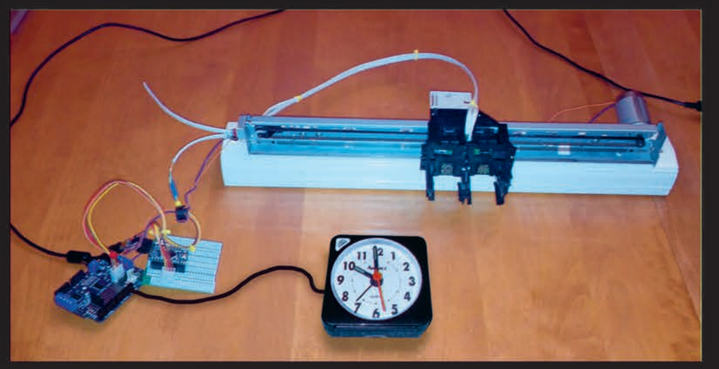
Used bike helmet with SJCAM Original SJ4000 WiFi camera. Full HD recording and shock proof.

RLTC 85 postpaid

Darknet Rough Guide

Banned 2017 edition of the Darknet rough guide. Tutorials on SMS4TOR and onionland etiquettes. Including 45 maps and useful addresses.

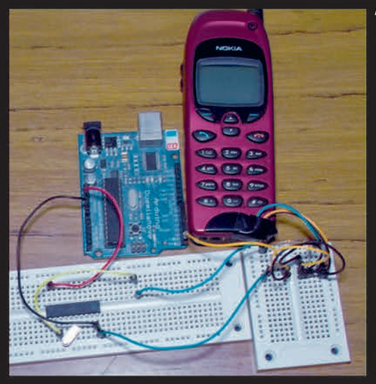
RLTC 60 postpaid



4D Printer DIY Kit

This easy 4D printer kit uses the salvaged printhead carriage connected with a DC gear motor with Arduino and alarm clock to create time based objects. Record and print objects in movement faster than ever.

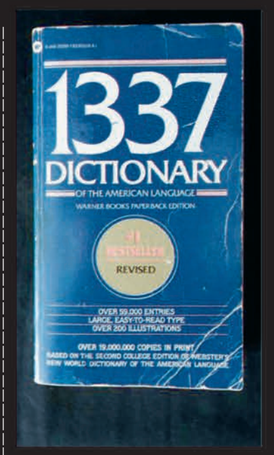
RLTC 140 postpaid



Phone Hacking Kit

Use an Arduino with Nokia 6150 for hacking so-called 'smart' phones. Images monochrome graphic 5 lines screen.

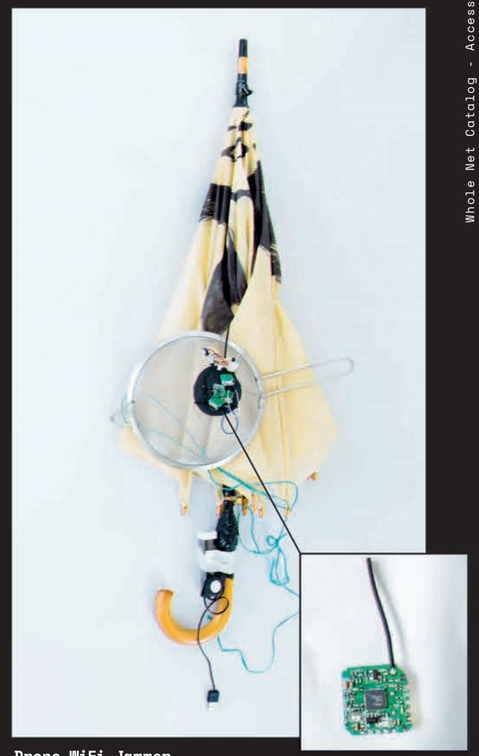
RLTC 60 postpaid



1337 Dictionary

The 1337 dictionary (2020 edition) serves as a reference for N00Bs and MAPOTIs to the contemporary lingo. Read up and learn.

RLTC 55 postpaid



Drone WiFi Jammer

Four 2.4GHz AV transmitters with battery. Umbrella and strainer as an amplification dish. Reach 20 meters. DIY or prefab. Useful to jam consumer drones that use a WiFi connection.

RLTC 149,99 postpaid

```
 _____     _____     _____     _____     _____     _____     _____
/\    \   /\    \   /\    \   /\    \   /\    \   /\    \   /\    \
/::\____\ /::\____\ /::\____\ /::\____\ /::\____\ /::\____\ /::\____\
\::/    / \::/    / \:::/    / \:::/    / \:::/    / \:::/    / \::/    /
 \/____/   \/____/   \::/    /   \::/    /   \::/    /   \/____/   \/____/
                     \/____/     \/____/     \/____/
 _____     _____     _____     _____     _____     _____     _____
/\    \   /\    \   /\    \   /\    \   /\    \   /\    \   /\    \
/::\____\ /::\____\ /::\____\ /::\____\ /::\____\ /::\____\ /::\____\
\::/    / \::/    / \:::/    / \:::/    / \:::/    / \:::/    / \::/    /
 \/____/   \/____/   \::/    /   \::/    /   \::/    /   \/____/   \/____/
                     \/____/     \/____/     \/____/
```

Ruben Pater (NL), 2016. Decades after Steward Brands iconic *Whole Earth Catalog*, Dutch designer Ruben Pater presents the *Whole Net Catalog*, 'access 2 toolz' for the data generation that is so over the innovation game, eager for some *DIY mentality*.

RETRODADA MANIFESTO V.1.1*

By McKenzie Wark (AU, USA)

RetroDada begins with disgust. Once again the world gets is war on. While some cities are attacked by bombers, others are strafed by art fairs. **This time there's no Switzerland of neutrality where refugees might cool their heels, as now the whole globe itself overheats.** The insomnia of reason breeds monsters.

But before we can take two steps forward, let's take one leap back. **Back a whole century. Back to the first of the world wars to be numbered; back to the birth of Dada disgust. Back to that great refusal of what the century was to become.** Why shouldn't a ***.GIF*** run backwards as well as forwards? Its RetroDada time! ←←←

In principle RetroDada is against manifestos, but it is also against principles. So here goes nothing.€€€€€€

The world is full of mistakes, but the worst is the art that got made. **Art gives us Dante's Inferno as styled by interior decorators.** RetroDada aims to please neither at art nor ***ANTI-ART***, as nobody should serve masters. We will put an end to spectacle and replace it with convulsive laughter from continent to continent. It's shit after all, but from now on we mean to **Shit Colored glitter.** ★★★

Psychoanalysis is itself the disease. It makes the bourgeois self seem interesting. **Ethics produces atrophy like every plague produced by intelligence.** Theory merely guides us in a round-about way to the prejudice we had in the first place. What we need are works and plays that are tender and precise and forever beyond understanding. **There is a lot of negating to be done.** 🗋🗋🗋🗋🗋🗋🗋🗋🗋🗋🗋🗋

RetroDada is our intensity. RetroDada is for and against unity. RetroDada is the abolition of their reasons. RetroDada is the refusal of an inheritance. RetroDada is an ebullient effusion, like a cellphone cooked in a microwave. RetroDada is a divinity of the lowest order. ***RetroDada has no theory.*** There is enough of that in art school. We love the old things for their freshness. xxxxxxxx

How to make a RetroDada manifesto: Take a Dada manifesto or two. Copy the good bits. Toss them in a file. Move the bits around. Improve on them. ***THE MANIFESTO WILL BE LIKE YOU.*** As for, intelligence, it will be found in the streets.

RetroDada is working with all its might to introduce **the idiot everywhere.** ***RETRODADA IS A VENTURE CAPITAL FORM FOR THE EXPLOITATION OF OTHER PEOPLE'S IDEAS.*** God can afford to be unsuccessful. ‡‡‡‡‡ SO CAN RETRODADA. >>> It is luxury without value or price. ¬ ¬ ¬ ¬ RetroDada gives itself to nothing, neither to work nor play. **o□o□o RetroDada seduces you with your own idea.**

RetroDada is at once stand-up comedy and a requiem mass. ★★★★★★★ %%% **RETRODADA TRUSTS ONLY IN THE SINCERITY OF SITUATIONS.** ± 01110001010101011111100000 **RetroDada fights against the thanaticism of the times. RETRODADA DEVELOPS THE PLASTICITY OF THE DIGITAL. We should make all the art and literature and cinema free. The medium is as unimportant as we are.** Essential only is the forming.** **TAKE ANY MATERIAL AT ALL.**

RETRODADA IS A THEORETICAL VIRUS.

RetroDada means letting oneself be thrown by events. ***SAY YES!!!!!*** to a life that strives downward toward negation. •©®Ø0@o *RetroDada refuses to be contemporary to any of this trash-heap.* ℓℓℓℓℓℓ RetroDada reintroduces art and everyday life so they can have queer sex in back alleys. ––––– RetroDada is the statelessness of the mind. **RETRODADA REJECTS BOTH THE STYLISH ORDER AND THE STYLIZED DISORDER AND OF CONTEMPORARY AESTHETICS.** We are convinced of the arbitrariness and falsity of our poor creation, the world. We look unencumbered into the heights and depths.

LET'S ONLY STEAL FROM THE BEST, AND FROM THEIR ACTIONS, NOT THEIR STYLES. The resonant Sophie Taeuber, the drum-banger Richard Hulsenbeck, the tubular Hugo Ball, the mystic Emmy Hennings, the hypeman Tristan Tzara, the ironic Jean Arp, the dadasoph Raoul Hausmann, the runfast Hannah Höch, the aviarist Baroness Elsa. ©©©©©©©©

LET'S TAKE THEIR LEAVINGS NOT THEIR DROPPINGS. *Music, dances, theories, manifestos, poems, paintings, costumes, masks.* **TO BE BEGUN AGAIN, FROM THE BEGINNING.** þ Þ þ Þ þ Þ þ Þ þ Þ þ Þ

((((((((((((((((((((((((((((((((So many fates of the west befell Dada. It tried everything already, so we don't have to. Arthur Cravan became a legend. Mina Loy became a poet. Marcel Duchamp became the enabler of contemporary art. Hugo Ball became a devout Catholic. Emmy Hennings became a Protestant mystic. Hannah Höch wrote a trans-species children's book. Richard Hulsenbeck became a therapist. Tristan Tzara became a communist. Marcel Janco returned to the Orient. Baroness Elsa died in poverty and obscurity. Jacques Vaché killed himself before it even all began))))))))))))))))))))))))))))))))

To|||☞△be|||☞△for|||☞△this|||☞△manifesto☞△is☞△to☞△be☞△Retro√Dada!

TO¿BE¿AGAINST¿THIS¿MANIFESTO¿IS¿TO¿BE¿ RETRODADA! To be for and against this manifesto is to be R□e□t□r□o□D○a○d○a! ***To be neither for nor against this manifesto is to be RetroDada!*** There is no escape from the history yet to be unmade!¶¶¶¶¶¶¶¶¶¶¶¶¶¶¶¶

*The RetroDada Manifesto v 1.0 was performed – simultaneously in French, German, Italian and English – at Cabaret Voltaire, 4th March 2016.

COLOPHON

Concept:	Mieke Gerritzen
Editors:	Sebastian Olma
	Ward Janssen
	Mieke Gerritzen
Translation:	Menno Grootveld
	Jan Warndorff (Beter Engels)
	Arjen Mulder & Maaike Post
Corrections:	Marianne Janssen
Design:	Mieke Gerritzen
Production:	MOTI
Print:	Senefelder

Contributors:

ARAM BARTHOLL (DE)	Artist
BENI BISCHOF (CH)	Artist
H. M. VAN DEN BRINK (NL)	Journalist & writer
JO CAIMO (BE)	Artist
MICHEL VAN DARTEL (NL)	Curator _V2 Institute & professor of Human-Centred Creation in Art, Design and Technology, Avans University of Applied Sciences
MAX DOVEY (UK)	Artist & researcher
CONSTANT DULLAART (NL, DE)	Artist
MICHAEL ERLHOFF (DE)	Design theorist, writer, professor Cologne International School of Design
IMAD GEBRAYEL (LIB)	Designer
MIEKE GERRITZEN (NL)	Artist and director MOTI, Museum of the Image, director The Image Society
WARD JANSSEN (NL)	Curator MOTI, Museum of the Image
GEOFFREY LILLEMON (USA, NL)	Artist
GEERT LOVINK (NL)	Net critic, Institute of Network Cultures
PETER LUNENFELD (USA)	Theorist & professor of design media arts UCLA
MICHAEL MANDIBERG (USA)	Artist
ROSA MENKMAN (NL)	Artist
JOS DE MUL (NL)	Writer & professor of philosophical anthropology Erasmus University Rotterdam
SEBASTIAN OLMA (NL, DE)	Writer, critic & professor of Autonomy in Art, Design & Technology, Avans University of Applied Sciences
RUBEN PATER (NL)	Designer, researcher & writer
JON RAFMAN (CA)	Artist
DONNATELLA DELLA RATTA (IT)	PhD fellow at the University of Copenhagen, and the Danish Institute in Damascus
NADINE ROESTENBURG (NL)	Curator & researcher
RAFAËL ROZENDAAL (NL, USA)	Artist
ERICA SCOURTI (GR, UK)	Artist
TOOBA SHAHRIAR (IR)	Designer
SARAH SHARMA (CA)	Professor and Technology & director McLuhan program of culture and technology, University of Toronto
BRUCE STERLING (USA)	Writer & futurist
AYNOUK TAN (NL)	Journalist
TEYOSH (SB)	Digital art duo
MCKENZIE WARK (AU, USA)	Critic, writer & professor of Media and Cultural studies, The New School NY
SOENKE ZEHLE (DE)	Theorist & lecturer media theory Academy of fine arts Saar

Thank you for your contribution: Rens Holslag, Valentina Ambrosi, Lukáš Chládek, Lori Dersarkissian.

DISCLAIMER:
The MOTI Visual Culture Magazine is an educational publication and does not serve any commercial purpose. The copyright on content, image and design is owned by MOTI, the authors and image makers. Nothing in this publication may be copied, modified, distributed or made public in any way whatsoever without the prior consent of the copyright owners. Every effort is made to ensure that the information is presented as accurately as possible. However, it is sometimes not possible to trace the owners of images. In such cases, the owners are urged to contact us.

© 2016 MOTI, Museum of the Image
© Texts, the authors
© Images, the owners

MOTI
motimuseum.com

MOTI, Museum of the Image
Boschstraat 22 Breda, the Netherlands
Phone: +31 (0)76 529 99 00
e-mail: info@motimuseum.com

This publication is initiated by MOTI, Museum of the Image in collaboration with Avans University of Applied Sciences (centreforartanddesign.org) and The Image Society (imagesociety.nl)

akv|st joost
avans hogeschool
IMAGESOCIETY.NL

The Visual Culture Paper is supported by:

Gemeente Breda
BankGiroLoterij CULTUUR MAAKT JE RIJKER
creative industries fund NL

WWW.CENTREFORARTANDDESIGN.NL

AESTHETIC AUTONOMY MUST BE REINVENTED AS PERFORMATIVE DEFIANCE

Sebastian Olma, Professor of Autonomy in Art, Design and Technology

WE ARE ALL SITUATED THROUGH TECHNOLOGY

Michel van Dartel, Professor of Human-Centred Creation in Art, Design and Technology

akv|stjoost

avans hogeschool